

Saturday 9 April 2016

Amateur Photographer



THE £36K CAMERA
Damien Demolder road tests the
Phase One XF and its **100MP** back

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Telephoto
landscapes
Get more impact
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photo essay
Give your photography
a new sense of purpose

The Drone Age

Picture the world from a new perspective

FUJIFILM X-E2S The latest version of the popular mirrorless CSC on test



Sony A7r, 35mm ZA lens. 0.8 sec @ f/14, iso 100

Stokksnes

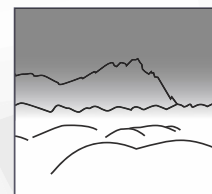
Iceland's intense terrain of volcanic rock, savage mountains, glaciers and malevolently active volcanoes are an exciting challenge to the adventurous, and an irresistible attraction for contemporary landscape photographers.

This terrain is a visual challenge too. The darkness of the volcanic geology, combined with brilliant white snow and ice in marginal lighting can make contrast management quite a headache.

In many circumstances, neutral density graduates can ride to the rescue; this photograph from Stokksnes illustrates an unorthodox application, with the 0.6 ND graduated filter (two stops) positioned lower than you might think. The sun was fading behind western cloud banks, yet the snow on the side of Vestrahorn remained bright, brighter than all but the breaks in the cloud behind the mountain. Full filter density covers the jagged profile of the mountain; the graduation zone begins at the foot of the snow and extends over the dunes in the distance. The filter is clear in front of the foreground dune grasses.

Put simply, the filter is half way down.

Even with a hard graduate, careful positioning of the filter (especially with high quality truly neutral filters) can produce a seamless, 'invisible' effect. It helps represent the scene in a way that emulates the way the brain maps it, with good tone and detail throughout.



LEE 0.6 ND
hard grad filter



Hard grad filter


Joe Cornish
www.joecornishgallery.co.uk



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In this issue

10 A fresh perspective

Mark Bauer invites us to stretch our view of compositional landscapes

20 Don't bring me down

Anders Andersson demonstrates what can be achieved with drone photography

26 Video Masterclass

Photographer Victoria Grech jumps into the deep end with the narrative of video

28 An A3 at King's Cross

Michael Topham recreates an iconic shot of the steam train *Flying Scotsman*

32 God is in the detail

Karen Sheard looks at Jim Grover's photo essay following the life of a London C of E vicar

34 Appraisal

Expert advice and top tips on improving your images from Damien Demolder

38 Phase One XF and IQ3 100MP

Damien Demolder examines the benefits of a 100-million-pixel sensor

47 Fujifilm X-E2S

Michael Topham finds out how the new X-E2S differs from the X-E2 as he puts the new model to the test

Regulars

3 7 days

17 Inbox

36 Accessories

51 Technical Support

74 Final Analysis



It seems that a drone story appears in the papers almost every day, and by and large it is mostly bad news. However, the overwhelming majority of negative stories are not the result of any drone malfunction – they can simply be put down to poor piloting.

Cars are also dangerous, but drivers need licences and insurance. There are rules for even casual drone pilots, and insurance should

be mandatory for drones over a certain weight. Common sense on when and where to fly should be a pilot's first thought.

So let's educate people about the rules, and make some mandatory, but let's not see the word 'drone' as a negative, especially when in the right hands the potential for fantastic images and video, such as those by Anders Andersson on pages 20-25, is incredible. We can see the world from a whole new perspective.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



Chiffchaff by Geoff Siggins

Nikon D7000, 300mm, 1/2500sec, ISO 800

This beautifully captured image was taken by AP reader Geoff Siggins and uploaded to our Flickr group.

Successfully capturing a bird in flight is something many wildlife photographers work hard to get right, and this is a fine example – it makes you stop in your tracks and take a good look. Not only

that, the shot is nicely composed and, best of all, pin sharp. There's so much detail in the feathers, and the colours are especially vivid.

No doubt Geoff had to wait for quite some time to capture this shot, and there's a good lesson with this kind of photography: patience pays off.



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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

GH4 gets Post Focus

Panasonic has added Post Focus and improved 4K functionality to the Lumix DMC-GH4 via a firmware update. Post Focus, which allows users to select an in-focus point after shooting, is already possible on the DMC-GX8, DMC-G7 and DMC-FZ330. The update also adds three dedicated 4K modes to the GH4: 4K Burst; 4K Burst (Start/Stop); and 4K Pre-burst.

Firmware update version 2.5 is out now, at panasonic.jp/support/global/cs/dsc.



© PETER MARLOW/MAGNUM PHOTOS

Magnum ace tribute

Tributes have been paid to Magnum photographer Peter Marlow, a former president of the famed photographic agency, who died recently aged 63. Peter was regarded as one of the most enterprising British news photographers. He died following a battle with bone-marrow cancer. Former Magnum president Stuart Franklin said he was 'part of an essential glue that has held us all together'.



Film scanner released

Plustek's new film scanner, the Optic Film 135 (£294), can scan up to four 35mm slides or six film negatives. An optional film holder allows users to scan film negatives up to 120mm. QuickScan Plus software converts images into TIFF, JPEG and BMP formats. Also new is a consumer-level 4x6in print scanner, the Plustek ePhoto Z300, priced £156.

Photography courses

Calumet has announced details of courses it plans to run over coming weeks at its stores around the UK. The Calumet Academy's April events include a lighting masterclass in London on 29 April and in Manchester on 30 April, priced £125. May courses include 'How to market, blog and kick-start your photography business' in London on 27 May (£59). Student discounts apply. For full details visit www.calumetacademy.co.uk.



New Tamrac backpacks

Tamrac has launched new backpacks designed to carry DSLRs or compact system cameras and lenses. The Tamrac Hoodoo is water resistant and comes in two sizes: the Hoodoo 18 (£89.99) and Hoodoo 20 (£130). The Hoodoo 20 has space for a 15in laptop, and its removable camera module doubles as a shoulder bag. For details visit www.tamrac.co.uk or contact UK distributor Intro 2020 on 01628 674 411.



© SUNIL GHOSH/HINDUSTAN TIMES VIA GETTY IMAGES

WEEKEND PROJECT

Spring lambs

Britain has one of the highest population densities of sheep in the world, with around 200 per square mile. As a result, most of us find ourselves within easy reach of fields where you can find grazing sheep and, at this time of year, spring lambs. The lambing season runs from late winter to early spring, so head out now and you should have no problem finding some lambs to photograph. Newborn lambs are, of course, very cute and photogenic, and with all that energy they also provide much amusement as they leap and play. Snapping them in action is fun and it provides a great opportunity for those wanting to practise photographing a moving subject. Don't hesitate, though, as lambs grow quickly and it won't be long before the frolicking stops.

1 It's best not to get too close to lambs. If possible use a telephoto lens, something like a 70mm-200mm zoom or equivalent is ideal. That way, you can keep your distance and avoid upsetting the ewes.

2 Capture the lambs jumping and playing. If they're not, be patient as it doesn't take long for them to start gambolling again. Catching them mid-leap is more difficult than it looks but very rewarding if you succeed.

BIG picture

India takes new measures to prevent further pollution

◀ Sometimes a beautiful image can mask a deeper and far more contentious truth, as in this image from photographer Sunil Ghosh. What appears to be a regular bonfire is in fact a huge garbage fire located in Noida, India. Just like any city, the area is subject to rampant pollution in part caused by the burning of waste.

The authorities will now penalise anyone caught in the act. The municipal corporations have decided to impose the maximum fine stipulated by the National Green Tribunal to curb the rampant practice of garbage and green waste burning. The east and south Delhi corporations say they will now levy a fine of 20,000 rupees or 1 lakh, depending upon the circumstances.

Words & numbers

It is the photographer, not the camera, that is the instrument

Eve Arnold
American photojournalist
1912-2012

£25,000

Total earned by people affected by homelessness selling the 2016 Café Art MyLondon photo calendar and their photos



3 Use aperture priority mode and set the lens to a large aperture such as f/2.8 or f/4. This ensures a fast shutter speed to freeze the action (at least 1/500sec is recommended), and also throws the background out of focus.


4 Make use of the sunshine as backlight works wonders with lambs – their wool looks fluffy and their ears glow pink in the light. Increase the exposure compensation for this effect, but without blowing highlights.

Catching a lamb mid-leap is not as easy as you think, but it's worth the effort



© ROBERT BIRKBY PHOTOGRAPHY

Fake camera risks exposed by AP poll

 AN AP reader has warned of the dangers of buying cheap grey-market camera gear after he was told his £1,500 Canon EOS 7D was a fake.

Tristan Findley was among those responding to an AP survey about counterfeit kit, launched in conjunction with BBC consumer rights show *Fake Britain* (see News, AP 5 March).

'I always buy from authorised sellers now,' said Tristan, who unwittingly bought a counterfeit Canon EOS 7D digital SLR in 2010 from Simply Electronics.

Tristan, 31, paid nearly £1,500 for his 18-million-pixel 7D, saving more than £200 on the list price.

As it was a genuine camera, the DSLR had been working fine. It wasn't until he had used it for nearly a year that he discovered its serial number had been tampered with.

As a 'semi-pro' photographer with a passion for wildlife, trouble began when Tristan sent the camera to Canon for a routine 'health check', prior to a planned trip to Yellowstone National Park in the US.

He said Canon refused to service the 7D because it was classed as counterfeit, telling him that the serial number on the camera's base plate did not match the real one.

The actual serial number was revealed in the EXIF file data of Tristan's photos, which clashed with the number on the camera body.

'Canon confirmed that they do not manufacture cameras with seven-digit serial numbers anywhere in the world,' said Tristan, who works in IT.

'So, there was no doubt it had been tampered with.'

The fact that the serial number had been switched to a fake one, seemingly to disguise its origin,



More than 40% of survey respondents said they had bought the counterfeit products from a 'grey market' supplier

raised the possibility that the 7D may have been stolen.

Buying through an unauthorised importer means the manufacturer may not honour the warranty if the product develops a fault.

Simply Electronics refunded Tristan's money after he presented the Hong Kong-based firm with an affidavit he had obtained from Canon, confirming the camera as a counterfeit (see response below).

Since the scare, Tristan says he is wary of buying products from grey importers – firms that legally import goods through unofficial distribution channels – and avoids online

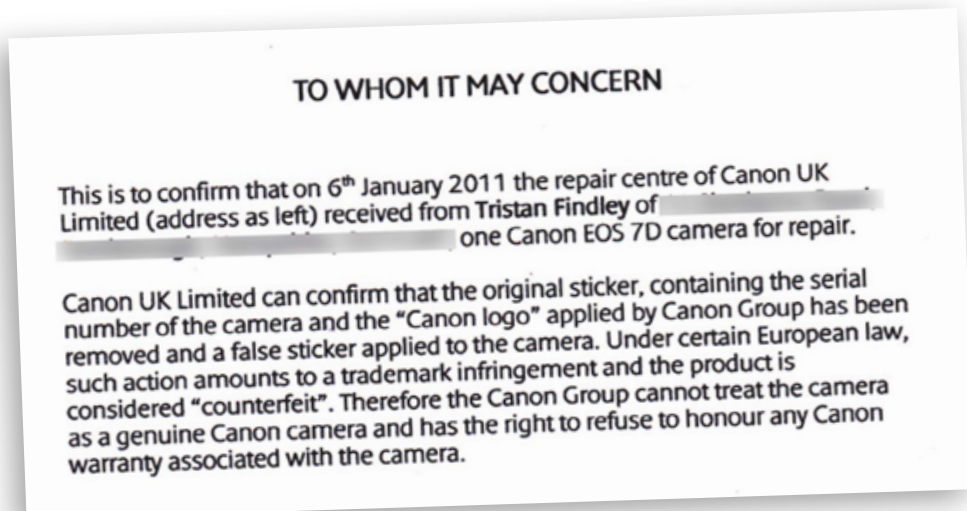


The 7D's false serial number. Other fakes reported in the AP poll included SD cards, batteries, a lens and a tripod

retailers that source gear from third-party sellers.

Before buying, he checks the manufacturer's website for a list of official stockists, and says he prefers to buy from reputable high-street names such as Jessops.

Canon declined to comment on the case, but speaking in general terms, a spokesperson told AP: 'Canon takes criminal activity very seriously and works with police, customs and anti-counterfeit organisations and authorities across Europe, [the] Middle East and Africa to tackle the trade in counterfeit products.'



The letter Tristan said he received from Canon, confirming the 7D as a fake

SIMPLY ELECTRONICS RESPONDS TO CLAIM

Simply Electronics' customer experience manager Adrian Baldesimo told AP that the firm reimburses customers if it can validate such a counterfeit claim. Asked if Simply Electronics sources products through the grey market, Baldesimo replied: 'We buy products internationally from a wide range of suppliers in order to bring the best deals.' Pressed to outline


measures the firm takes to prevent counterfeit products being sold, Baldesimo added: 'We only buy from registered businesses that have sizeable presence in their respective countries and they, like ourselves, will be liable for fraud and prosecution if, indeed, goods are counterfeit. We raise this point from time to time with our suppliers to confirm, and

have built trusting relationships.' Simply Electronics says it refunds customers in full if the product turns out to be fake and it is shown 'solid proof' it is counterfeit.

'The product needs to be returned to us for thorough investigation with our suppliers,' added Baldesimo, who said Simply Electronics carries out 'stringent tests' on its stocks for authenticity.



Leica launches 35mm f/1.4 lens for T

 LEICA has launched a 35mm f/1.4 Asph lens for the Leica T compact system camera.

Weighing under 500g and measuring 123x81mm, the Leica 35mm Summilux-TL f/1.4 Asph is designed to be compact. Delivering the 35mm equivalent of a 50mm optic, the lens features a 12-element-in-8-groups build and a close-focusing distance of 0.4m.

Leica claims that the newcomer produces 'maximum sharpness and superb resolution and colour reproduction when shooting wide open, throughout its aperture range, and at all distances...'

The Leica 35mm Summilux-TL f/1.4 Asph is due out now, priced £1,650.

However, when the lens was first announced last year, it was expected to cost £300 less.



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Leica lens bolsters SL mirrorless system

LEICA has revealed full details of its 90-280mm lens for the full-frame SL mirrorless system camera announced last year.

Trumpeted as a versatile telephoto, the APO-Vario-Elmarit-SL 90-280mm f/2.8-4 is due to be available by the time you read this, priced £4,650. Meanwhile, Leica says it is still on course to launch a Summilux-SL 50mm f/1.4 Asph for the SL in the final quarter of 2016.

The 'dust and splash-proof' 90-280mm features built-in optical image stabilisation that Leica claims enables exposure times to be

extended by up to 3.5 stops.

The 23-element-in-seven-groups lens includes dual internal focusing designed to deliver 'extremely fast and quiet autofocus'.

In a statement, Leica explained: 'The movement of the two focusing elements is provided by newly developed drive technology with linear positioning of the lenses by stepping motors.'

'This means the overall length of the lens does not change when either focusing or zooming.'

The Leica SL (Typ 601) is a full-frame mirrorless system camera featuring

a 24-million-pixel imaging sensor.

Among its key features is a 4.4-million-dot 'EyeRes' electronic viewfinder, the magnification of which is 'reminiscent of a medium-format camera', Leica said at last year's launch, adding: 'It fulfils even the most stringent demands of movie makers as a fully fledged video camera.'

A 2.95in back-panel display boasts a viewing angle of up to 170°.

The camera is built to protect against dust, moisture and spray, and includes a built-in ultrasonic sensor-cleaning function.



The new 90-280mm lens is designed for Leica's SL mirrorless camera, launched in November

Nikon sorry for Fuji camera blunder

NIKON'S optical division has pledged to strengthen its marketing checks after a poster, displayed at an opticians, showed what appeared to be a Fujifilm FinePix X100 by mistake.

The gaffe was first spotted by freelance photographer David McDonald, who shared a photo on Twitter of a poster on display at an opticians in Belfast, Northern Ireland.

Nikon Optical said: 'This was an oversight on our part and the poster has since been removed from the store.'

'We are taking measures to strengthen the review process of our marketing materials.. Nikon Optical apologises for any confusion caused... and we thank Mr David McDonald for bringing this to our attention.'



The poster showed a Fujifilm X100

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



Eleven Women Facing War

This is the first UK exhibition of Nick Danziger's series (and short films), in which he chronicles the stories of 11 women in conflict zones from 2001-2011. Danziger first photographed the women in 2001 and returned a decade later to follow up on their lives.

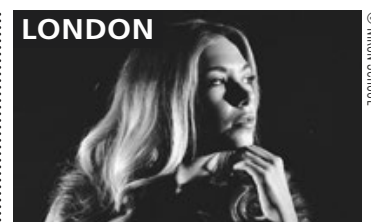
Until 24 April, iwm.org.uk/visits/iwm-london



Travel photography symposium

Members of the RPS are invited to Springboard to Success, a one-day symposium featuring landscape and travel photographer David Noton as guest speaker. There is also a talk on smartphones and an awards presentation.

16 April, [Bit.ly/travelspringboard](http://bit.ly/travelspringboard)



The Art of Film Noir Portraits (Part 1)

The first session of this Nikon School masterclass will show how to recreate timeless film noir lighting, a challenging technique that is seldom used these days. The course will reveal how to use simple lighting set-ups. Cost £149.

16 April, www.nikon.co.uk/training



Liverpool Photowalk

Liverpool, one of the cultural capitals of the UK, lends itself to a truly inspiring photowalk. The website No Film Required has arranged a walk from the Law Courts at the end of Castle Street to the Walker Art Gallery. There is a £5 donation for the MS Society.

21 April, nofilmrequired.co.uk

Peter Marlow's cathedrals

Images of the Church of England's 42 cathedrals by the late Peter Marlow are being displayed at Coventry Cathedral. This is the first time the Magnum photographer's cathedral images have been shown outside London.

29 April-5 September, www.coventrycathedral.org.uk





Viewpoint Jon Bentley

Use subjects that are close to your heart as a way to bring out the passion in your photography

The other day I was chatting with Neil Old, the CEO of Jessops. He made an observation about his customers that I found intriguing. While many are self-declared enthusiasts with a passion for photography, he said, many others think of their photography merely as a secondary interest; something useful that supports their real passions, rather than a pursuit in its own right.

Whatever the interest – their music performances, their crafts, their motorcycle restoration, or their gardening – they take lots of photographs and often buy quite expensive kit and learn how to master it. But, according to Neil, they still don't think of themselves as photographers.

Maybe they should. Perhaps their pictures are already brilliant, but under-appreciated. And even if they're not superb photographers at the moment, with a little extra thought and effort,

'Many think of their photography as secondary; to support their real passions'



Jon's daughter used photography as a method of recording part of her art project

perhaps they could turn out truly exceptional results.

I think my daughter Stéphanie is a case in point. She doesn't claim to be interested in photography, but recently as part of an art project, which in turn is part of her dance course, she painted people – quite literally covering them in acrylic paint, and photographed the results as a record of her work. She took pictures using her iPhone, and also borrowed my Sony Alpha 6000 and a Canon EOS 1200D for some higher quality shots. I like the art itself, especially as I had the privilege of being painted (see below left), but I like the photographs she took even more. I thought they were works of art in their own right.

Enough of the doting parent, though. I think there's also a lesson in all this for those of us who do consider ourselves photographers. Instead of trying to reproduce existing genres of photography, there's a real chance that we'll find a unique vision by creating images about subjects that are already close to our hearts. You often hear about photographers in search of a good photo project. Well, maybe if they took a lateral look at the other passions in their lives, they'd find one that's truly individual.

Come to think of it, I should probably do so myself by thinking of a new approach to photographing some of my other passions like cars, vintage technology and threatened 20th century architecture. Perhaps combining my interests will be a creative catalyst.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© BRUCE DAVIDSON/MAGNUM PHOTOS

Bruce Davidson: Magnum Legacy

By Vicki Goldberg, Prestel, £35, hardback, 192 pages, ISBN 978-3-79138-135-0



THE MAGNUM Legacy series is shaping up to be one of the most desirable titles in the plethora of artist monographs. The real value lies in the ample text that accompanies the images – a thoroughly generous service that places the photographer firmly within the context of their time and place, and argues convincingly for their place in the annals of history. This book looks at Bruce Davidson, a photographer notable for his humanism and the near anthropological approach of his work. As well as the images and text, we find 'never-before seen' material from Davidson's private archive, giving us a great insight into the photographer's process and philosophy. Even without these added elements, the images here would have been worth the price, but as it is, we have this embarrassment of riches to keep ourselves absorbed. ★★★★★

International Garden Photographer of the Year: Collection Nine

By Tyrone McGlinchey and Curtis McGlinchey, Garden World Images, £25, hardback, 160 pages, ISBN 978-0-99345-290-1



THIS competition has never been short of beautiful images, and this year follows that trend. The pictures submitted are perfect examples of what can be achieved in your own back garden and in the ample landscapes that surround you. It just goes to show that even the most familiar scenes can offer something new and exciting. There are a variety of styles on offer, from sweeping landscapes to the most intimate macro shots. Professional and amateur photographers share the stage, demonstrating that anyone armed with a camera and a little determination can give the most established photographer a run for their money. This collection is a true inspiration to anyone looking to get into the field of nature photography. ★★★★★



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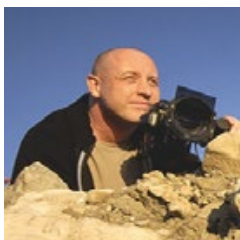
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Mark Bauer

Mark has been a full-time landscape photographer for more than a decade and takes inspiration from the landscapes in the southwest of England.
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ALL PICTURES © MARK BAUER

KIT LIST



◀ Tripod

It is essential to keep everything as steady as possible, especially at the slower shutter speeds usually associated with landscape photography. You need a tripod that is sturdy enough to support heavy lenses.



◀ Good tripod head

A decent tripod head is often overlooked, but a sturdy tripod is no good without a decent head. Make sure yours has a load capacity that is greater than your camera/lens combination.





Telephoto lenses are excellent tools for simplifying compositions, allowing you to close in on shapes and lines in the landscape
Canon EOS 5DS, 70-300mm, 0.5sec at f/16, ISO 100

tive

says Mark Bauer



Longer lenses are ideal for enhancing the impact of dramatic lighting. Here, the backlit mist and silhouetted trees are given centre stage
Canon EOS 5D Mark III, 70-200mm, 1/100sec at f/11, ISO 100, Lee 0.9 soft grad

Landscape photography is most strongly associated with wideangle lenses – to the point where some photographers even refer to their wideangles as ‘landscape’ lenses. The attraction is obvious: they help you capture sweeping vistas, get in close to foreground interest to exaggerate linear perspective and make the most of big skies. However, if you only ever shoot wideangle landscapes, your pictures could end up becoming a little predictable and ‘stale’.

To add variety, substitute a telephoto lens for a wideangle from time to time, which will give a completely different look to your images. Instead of stretching perspective out behind the foreground, telephoto lenses seem to compress perspective and bring backgrounds closer to foregrounds. They are also useful for picking out distant details and isolating patterns in the landscape.

So what is a telephoto lens? Technically, on a full-frame camera, a 50mm lens is considered standard, as it gives roughly the same field of view as human vision (this is approximately 33mm on an APS-C sensor). Anything shorter is a wideangle, and anything longer is a telephoto. However, although a lens as short as 60mm is, strictly speaking, a telephoto, most photographers would consider that true telephoto lengths begin at around 80mm on a full-frame camera and 55mm on APS-C.

Perspective

We often talk about the way telephoto lenses compress perspective, but this is not technically true. Perspective is simply an effect of camera-to-subject distance: the further you are from your subject, the smaller the gap appears to be between it and the background. In order to shoot successfully from further away you need to use longer focal lengths, so telephotos naturally become associated with this foreshortening effect.

Composing landscapes with telephoto lenses



◀ Telephoto zoom

These lenses are much more flexible than primes; a telezoom will allow very precise framing for long-lens photography. A zoom in the region of 70-200mm is ideal.



◀ Tripod collar

Mounting the lens to the tripod via a tripod collar provides much more stability than mounting the camera to the tripod, as well as reducing strain on the lens mount.



◀ Bungee cord

Put your bag on the ground under the tripod and then attach it to the tripod with a bungee cord to add extra weight and stability to your set-up.

Simpler compositions are often the most effective, and longer lenses allow you to crop in, remove distractions and concentrate on the essential elements in a composition

Canon EOS 5D Mark II,
70-200mm, 0.8sec at f/16,
ISO 100, Lee 0.6 hard grad



Telephotos are often the first choice when shooting on a misty morning; you can crop in tightly on the treetops rising above the mist

Canon EOS 5D Mark III, 70-200mm, 1/50sec at f/11, ISO 100



One of the most common uses of telephoto lenses in landscape photography is to pick out patterns in distant landscapes

Canon EOS 5DS, 70-300mm, 1/100sec at f/11, ISO 100

➤ is rather different to wideangles. With wideangles, you're usually looking to create depth and a sense of perspective by getting in close to foreground interest and using leading lines to guide the eye through a composition. Telephoto lenses, on the other hand, come into their own when you're looking to pick out distant details and patterns, or seeking structure within a chaotic environment.

Telephoto treatment

Rural landscapes of gentle, rolling hills really lend themselves to the telephoto

treatment, as you can close in on the shapes and textures, stripping away any unnecessary elements in the composition. Generally, these kind of layered landscapes, with overlapping forms and interlocking shapes look their best when shot with longer lenses. Telephotos are great for simplifying scenes – look for strong, solitary elements in the landscape, such as a lone tree, and then fill the frame with it.

However, not all landscapes benefit from being shot with long lenses. Flat landscapes are more suited to wideangles, so you can include lots of foreground

interest and make the most of dramatic skies. Likewise, coastal landscapes often look best with strong foreground interest and can be more suited to a wideangle look.

Technical challenges

The technical challenges of telephoto landscapes also differ to those of wideangle shots. Most obviously, you'll be working with much less depth of field and may therefore have to stop your lens down further in order to maintain front-to-back sharpness. With less depth of field, accurate focusing becomes even



TELEPHOTO



WIDEANGLE



Wideangle vs telephoto view

THE WIDEANGLE view of this scene (shot at 29mm) is interesting enough and the reflections of the colourful sky in the calm water are effective. However, the composition is a little busy and there are some untidy distractions on the left of the frame. The same scene shot at 160mm is

much more dynamic; the distracting elements are kept out of the frame and the distant boats become much more prominent, providing a stronger focal point. There is also much more impact from the dawn colour, as it now fills the frame, providing a striking backdrop for the scene.

‘Telephotos are great for simplifying scenes – look for strong, solitary elements in the landscape, such as a lone tree’

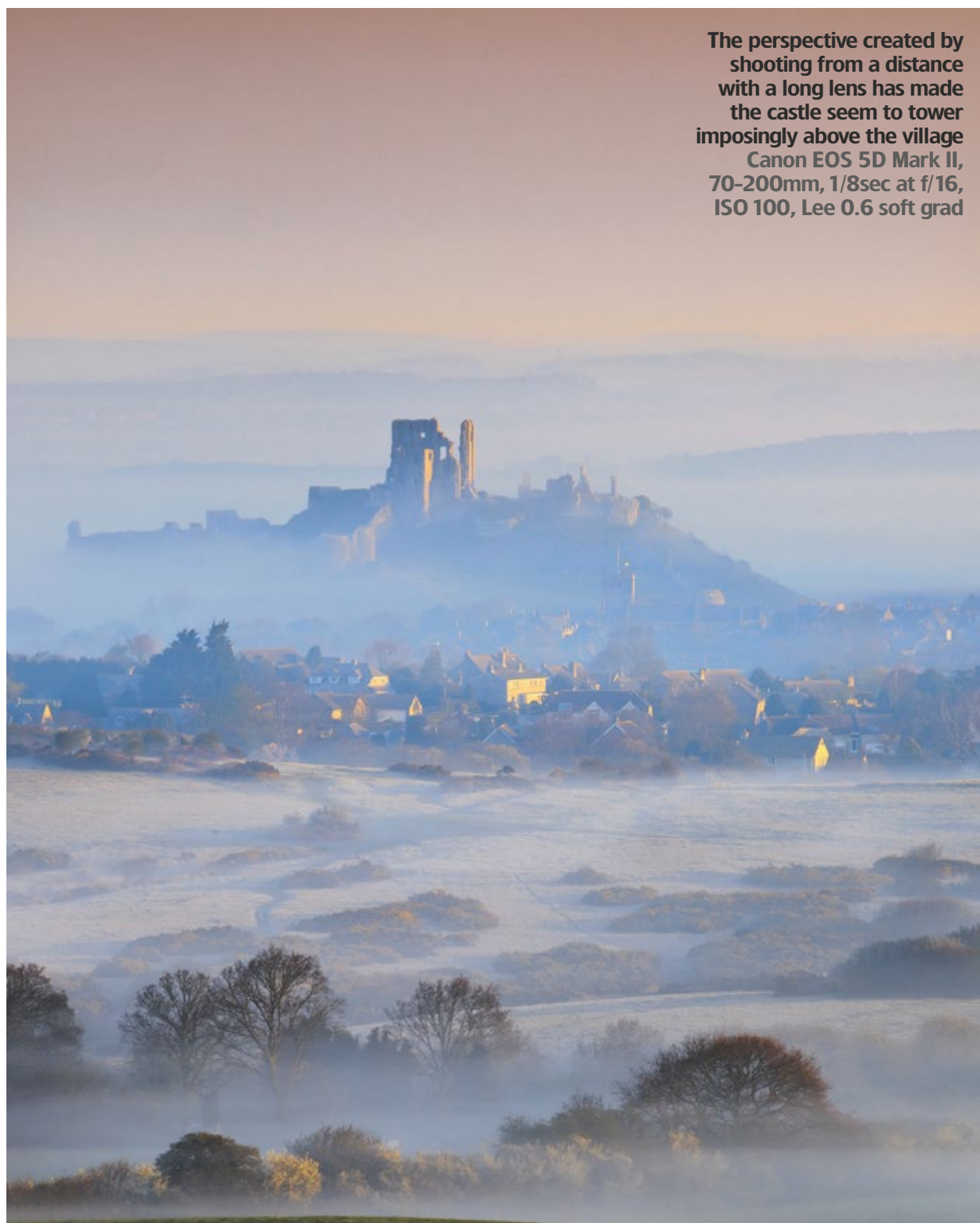
➤ more important – use live view and manual focusing for greater precision. If the landscape you’re shooting is very distant, however, depth of field is not an issue; in this case, you should select a mid-range aperture such as f/8, where most lenses perform at their sharpest.

Atmospheric haze is a potential problem with telephotos; with a distant subject, and the greater magnification of a telephoto lens, the effects of haze become exaggerated. While mist and fog can add to the mood of a composition, heat haze, dust and pollution simply cause a lack of contrast and clarity. Shooting on cool days and in the early morning can help to reduce these problems.

The biggest potential problem, though, is vibration. Even a fairly light wind can cause problems, so you need a sturdy tripod. If necessary, further stability can be added by hanging your camera bag from the tripod for additional weight – I prefer to attach the bag with a bungee strap and let the bag sit on the ground. In this way, you still get the additional weight, but the bag won’t swing around and cause more vibrations.

Setting the tripod up lower to the ground can also increase stability, and removing the lens hood helps – these can catch the wind, a bit like sails, if you’re not careful. You can try shielding the camera with your body, and if you have to, increase the ISO so you can get a fast enough shutter speed to prevent camera shake.

AP



The perspective created by shooting from a distance with a long lens has made the castle seem to tower imposingly above the village
Canon EOS 5D Mark II, 70-200mm, 1/8sec at f/16, ISO 100, Lee 0.6 soft grad

MARK'S TOP TIPS



Location choice

Higher viewpoints work well, especially with several clear planes of view – for example, looking across a range of hills. The compression effect of shooting from a distance with a long lens can create a strong link between foreground and background.



Depth of field

Be creative with depth of field. With landscape photography, it’s tempting to try to maximise depth of field, but you can also exploit the inherently narrow depth of field of longer lenses for creative effect, by throwing the foreground out of focus, for example.

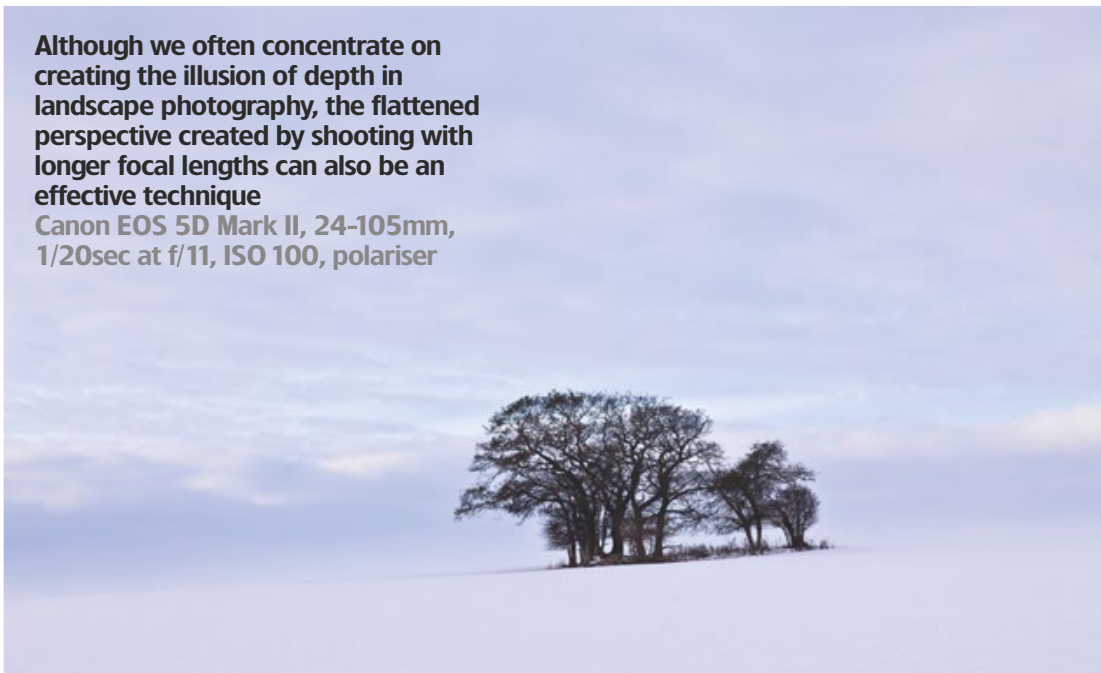


Shoot silhouettes

Telephoto lenses are great for isolating individual features. If there is a colourful sky, then you can meter for that, deliberately underexposing the subject, to create a bold silhouette. This technique works best with identifiable subjects, such as this windmill.



With longer lenses, strong lines and geometric shapes create structured compositions
Canon EOS 5D Mark III, 70-200mm plus 2x converter at 376mm, 0.3sec at f/16, ISO 100



Although we often concentrate on creating the illusion of depth in landscape photography, the flattened perspective created by shooting with longer focal lengths can also be an effective technique
Canon EOS 5D Mark II, 24-105mm, 1/20sec at f/11, ISO 100, polariser



Backlit subjects work well with longer lenses, as the tighter crops can increase the sense of drama
Canon EOS 5DS, 70-300mm, 1/800sec at f/8, ISO 100



On a **budget**

THE disadvantage of telephoto lenses is that they can be expensive. For example, the Canon EF 70-200mm f/2.8L IS II USM is around £1,500, as is the AF-S Nikkor 70-200mm f/2.8G ED VR II. However, there are cheaper alternatives. If you can live without image stabilisation and don't mind the slightly smaller aperture of f/4, the Canon EF 70-200mm f/4L USM is less than £500 and if you're happy with third-party lenses, the Tamron 70-300mm f/4-5.6 SP Di VC USD has a street price of under £250.



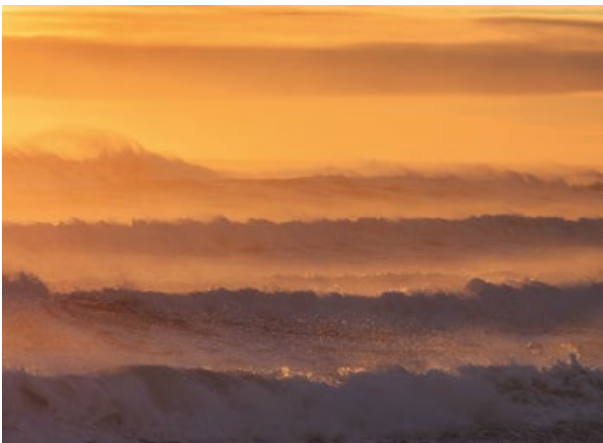
Reduce vibrations

Use mirror lock-up to prevent vibrations from the movement of the mirror on a DSLR. If you shoot in live view, you can also use the magnify function to see how much shake is being caused by the wind, and trip the shutter when there is the least movement.



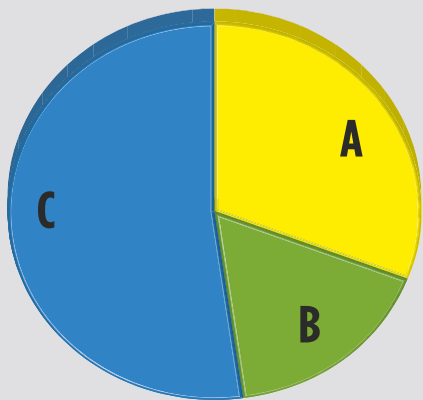
Shoot in the right conditions

Atmospheric haze can reduce clarity when shooting with long lenses. To prevent it, shoot in the right conditions at the right time of day. There is less haze on cool days, and in early morning there tend to be fewer airborne particles.



Zoom in on details

Telephoto lenses are excellent for abstracting details from the landscape and closing in on patterns and texture, such as these backlit waves on a stormy day.



In AP 19 March we asked
Have you ever attempted to fix a broken camera yourself?

You answered

A Yes, I successfully fixed my camera	31%
B Yes, I was unsuccessful fixing my camera	17%
C No	52%

What you said

'I answered no because I haven't actually had to do a "repair" as such, but I did resurrect my old Canon EOS 600 when the rain got in. A month in a bag of rice in a warm place did the trick!'

'It depends what you mean by "broken". I have done minor running repairs to small glitches, but I know my limitations and would never touch a modern DSLR'

'In general, I view modern cameras in the same way I view modern cars. They have so much reliance on electronics that they must be professionally repaired. Back in the day, students running a car were usually able to fix it themselves (or would buy a mate some beer to fix it for them). Today, forget it!'

This week we ask

Have you ever been stopped by the police or a security guard while taking photographs?

Vote online www.amateurphotographer.co.uk



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This amazing underwater photo of swimmers was taken by Davide Lopresti and was submitted to Your Shot, National Geographic's storytelling community, where members can take part in photo assignments, get expert feedback, be published and more.



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LETTER OF THE WEEK



Leica resemblance

Having just studied Andy Westlake's excellent report on the new Olympus Pen-F with retro styling (AP 26 March), I turned my eyes to my trusty Leica IIIa and the resemblance was immediately obvious. Looking closely at the Leica which is, within a few months, the same age as I am, I wondered what fate would befall the Pen-F in 82 years' time. With the exception of a little shutter taper at 1/1000sec, my trusty Leica still works perfectly and will produce a perfect A4 print even with an uncoated Elmar lens, albeit about two days after taking the shot.

How many of the current digital cameras will be in serviceable condition in 80 years' time? You only need to look in charity shops to see that the earlier digital cameras are dispensable. However, if the Pen-F lasts

as long as my Leica I will invest in one and pass it down to my grandson so that his children can play photographic nostalgia.

Mike Rignall, Gloucestershire

Eighty years is pretty hopeful. I think it will be lucky to still be working and relevant in 30 years, to be honest. There is no technical reason why it won't be, but the problem will be finding a compatible battery. And who knows what memory cards we will be using? While most computers can read digital files from years ago without any problem, I'd imagine that the image quality in 80 years' time will leave a lot to be desired. We may have reverted to shooting on film by then, anyway!

– Richard Sibley, deputy editor

LETTER OF THE WEEK WINS A 32GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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SAMSUNG

A reminder to judges

Recently we had a rather obnoxious camera-club judge at one of our competitions. And no, it is not a question of sour grapes as I had nothing entered in the competition.

First, he had a number of letters after his name that are only applicable in the camera club world, which I gathered accounted for his arrogance, bearing in mind this was just an internal club competition with many amateur beginners as well as experienced hands. The judge started with

tongue-in-cheek caustic comments regarding the beginners' section, then it got worse when he publicly humiliated a number of the entrants with such comments as, 'I don't know why you bothered to enter this rubbish!' At the end of the evening he selected a depressing seascape as the winner. There was a brilliant street scene and a cracking portrait that were both ridiculed by him.

I would like to remind any judges reading this letter that

camera club photography is purely a pleasant creative hobby. Just because you have set yourself up as a judge does not mean you are God in the camera club world, and it is only your opinion and not some holy order.

John Heywood, via email

We've had both positive and negative letters about camera clubs in recent weeks, and it is a subject that seems to divide opinion. However, the general consensus is that it

only takes one or two bad apples to ruin people's experiences of what should otherwise be an enjoyable evening once a week – **Richard Sibley**, deputy editor

Making suggestions

I enjoy reading Martin Evening's regular articles, where he sorts out readers' photo-editing and post-processing problems, but it is almost impossible to decipher the illustrated small working menus. It would also be helpful if you could mention suitable Adobe programs that can be used, as many readers still have ageing Elements software. Finally, as the 'how-to' features are an invaluable guide to improving images from the camera, could these be highlighted in some regular form to be 'clipped out' or copied to make a personal ongoing working reference file?

Ian Plowman, Hampshire

While the specifics of Martin Evening's articles are done using Photoshop, most of the techniques can be done in a variety of different software packages, including Elements, and sometimes Lightroom or Camera Raw. As for the 'how-to' features, I'm not

sure that you need a marker. Simply cut out those that you think will be useful and save them in a file. Perhaps create sections for landscape, portrait, documentary and general advice? – **Richard Sibley**, deputy editor

Losing touch?

I have been a customer of Truprint for decades and in recent years I have built up a store of photo books on the company's website. These represent a large investment of time, money and creative energy and I assumed I would have continued online access to these completed 'projects'.

However, I recently received an email informing me that Truprint was launching a new website, and while 'albums' of photos would be migrated to the new site, completed projects would be deleted.

This is an astonishing betrayal of the company's most loyal customers and suggests that Truprint has lost touch with the basic principles of customer satisfaction. I phoned the customer care line and was told that others had made the same complaint. I followed this up with a more considered email suggesting that the launch be deferred until the projects could be migrated or, failing

that, the projects be put in a 'cloud' until the software could be sorted. A curt reply informed me that 'the new specification on the software of the new site would not be compatible with the present projects specs and they could not be printed'. This is crazy. The starting point for the new specification should have been compatibility with the old.

I'm interested to know what *Amateur Photographer* and its readers make of this situation. **Dr David Webster, Cheshire**

I sympathise with you. Sadly, this is the risk of storing such projects in a cloud-based service. At any point a company can change the service it provides. This may mean a better product in the long term, but it can leave loyal customers stranded. Personally, I create my photo books in Adobe Lightroom, and then upload the project to Blurb books. In this way not only is the finished project online, but it is also on my hard drive. It may be worth checking to see if there is an option to download your project files, which may be in the form of a finished PDF, before they transfer to the new software – Richard Sibley, deputy editor

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In next week's issue On sale Tuesday 12 April



Free as a bird

Landscape photographer Russ Barnes explains why he decided to tell the story of a city's pigeons in pictures

Visual perception

Kate Hopewell-Smith demonstrates how the rules of composition can improve your images

Sony Alpha 6300

Richard Sibley puts Sony's 24.2-million-pixel compact system camera through its paces

Western Digital My Cloud EX2 Ultra

Andy Westlake tests a back-up drive that's ideal for photographers

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Don't bring me down

Anders Andersson takes **Jade Severs** on a tour of Switzerland with his vertigo-inducing drone images and explains the methods behind his work

It's never been possible to do what Anders Andersson can do with a camera. Not because the camera technology was not up to it, and not because the things he photographs did not exist, but because you simply could not get a camera in the positions you can now. What's changed is the emergence of affordable, highly advanced consumer drones set up for photography – and Swedish photographer Anders is somewhat of an expert in the art of using them.

'Around four or five years ago someone showed me a clip on YouTube taken by some Finnish guys using a drone,' he says of his first experience of the new technology.

'They had the drone circling around a moose in a forest clearing. I had never seen anything like

that before and it simply blew me away. The clip wasn't very smooth or well executed, but just being able to hover and move slowly in the air, in first-person view, was extremely cool. I realised pretty soon that this had the potential to be the next big thing in photography, which proved to be a correct assumption.'

Five years later and Anders would seem to have well and truly mastered the art of 'drone photography' – although interestingly, he believes such an assumption would be misleading. He thinks we are still very much at the early stages of where such a discipline may take photography.

'It's still something that is under development,' he says. 'In "normal" photography, it is quite hard to come up with something unique that hasn't been done or seen before. In drone photography, there is still a universe waiting to be discovered, both for composition and technique.'



Tool kit

Currently, Anders is attracted to photographing anything with a strong geometric pattern, from man-made constructions to Dutch tulip fields with their vast rows of multi-coloured bulbs. He takes these images with an expensive and varied collection of kit.

'I have a large, lethal-looking HAB Paparazzo V2 drone for aerial stills, and a DJI Phantom 3 Professional for film work,' he says. 'I also have two ProDrone Byrds, which I won in China's first drone photography contest last year – called China's UAV Photography Contest.'

Anders' preference is to use the HAB machine. 'It is a Y6 configuration (it looks like a Y), with two propellers on each arm,' he explains. 'This set-up makes it safer, because if you lose one or two propellers the machine won't fall out of the sky. It's also very resistant to wind – I've flown in 20m/s [metres per second] winds without any problems.'

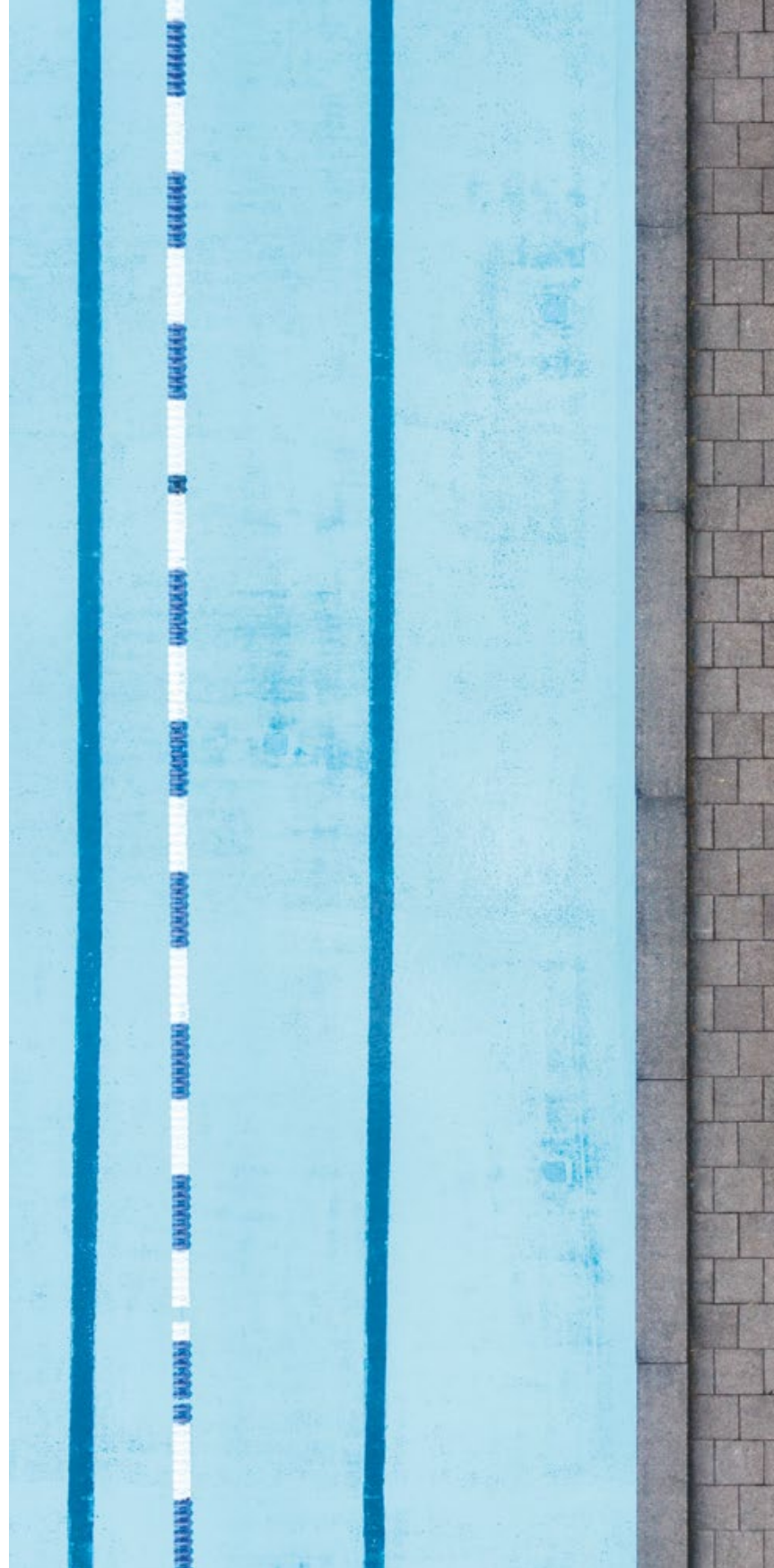
The Phantom has a default 4K,

12-million-pixel camera on a three-axis gimbal. Anders says it's fine, but the images tend to be only suitable for web publishing. The quality is much better on the HAB, apparently.

'On that, I have the original Sony Alpha 7 camera, which is a full-frame unit in a very compact shell,' says Anders. 'And I usually have a Sony Zeiss Sonnar T* FE 35mm f/2.8 ZA lens mounted on it, which is extremely sharp and lightweight.'

The camera is attached to the drone on a two-axis gimbal. 'Since it only stabilises in two ways, it's not perfect for filming, as any movement from side to side is visible, which occurs if it's windy when flying,' he adds. 'In the future, I might upgrade to the new Sony Alpha 7R II, as it has a higher resolution and five-axis stabilisation for longer shutter speeds.'

As this last point demonstrates, taking photos using a drone – or unmanned aerial vehicle (UAV) – can be very complicated. What could add to the complexity is that Anders has to decide how to set up his camera before it gets airborne.



'I place more emphasis on capturing patterns and geometry from the air'

Left: Sony Alpha 7, 70mm, 1/500sec at f/8, ISO 800

Above: Sony Alpha 7, 35mm, 1/1250sec at f/5, ISO 250

Far right: Sony Alpha 7, 35mm, 1/200sec at f/8, ISO 250

Any decisions are final until the drone comes back down again, with battery capacity allowing flight times of up to 25 minutes. That said, Anders says he also shoots on land in a way that lends itself to these constraints.

'As I don't have any controls for things like exposure when airborne, I set the camera to aperture priority and fire away,' he says. 'That's the way I shoot anyway. Since I also shoot raw, there's room for improvement in post-processing if anything is under or overexposed.'

'I also use centreweighted autofocus, just as on my regular cameras. I usually shoot at f/6.3-f/8 to get maximum sharpness, and since most of the subjects I shoot



have the same focal distance, without much depth of field needed, that works fine.'

He adds that there is more intricacy in deciding what to shoot. 'It's pretty hard to figure out what looks good from above until you actually see it from above!' he says. 'I have a monitor on my transmitter with live view, so whatever the camera sees, I can see as well. As most drones have GPS, they will stay in the air if you let go of the controls, which makes aiming and framing pretty easy.'

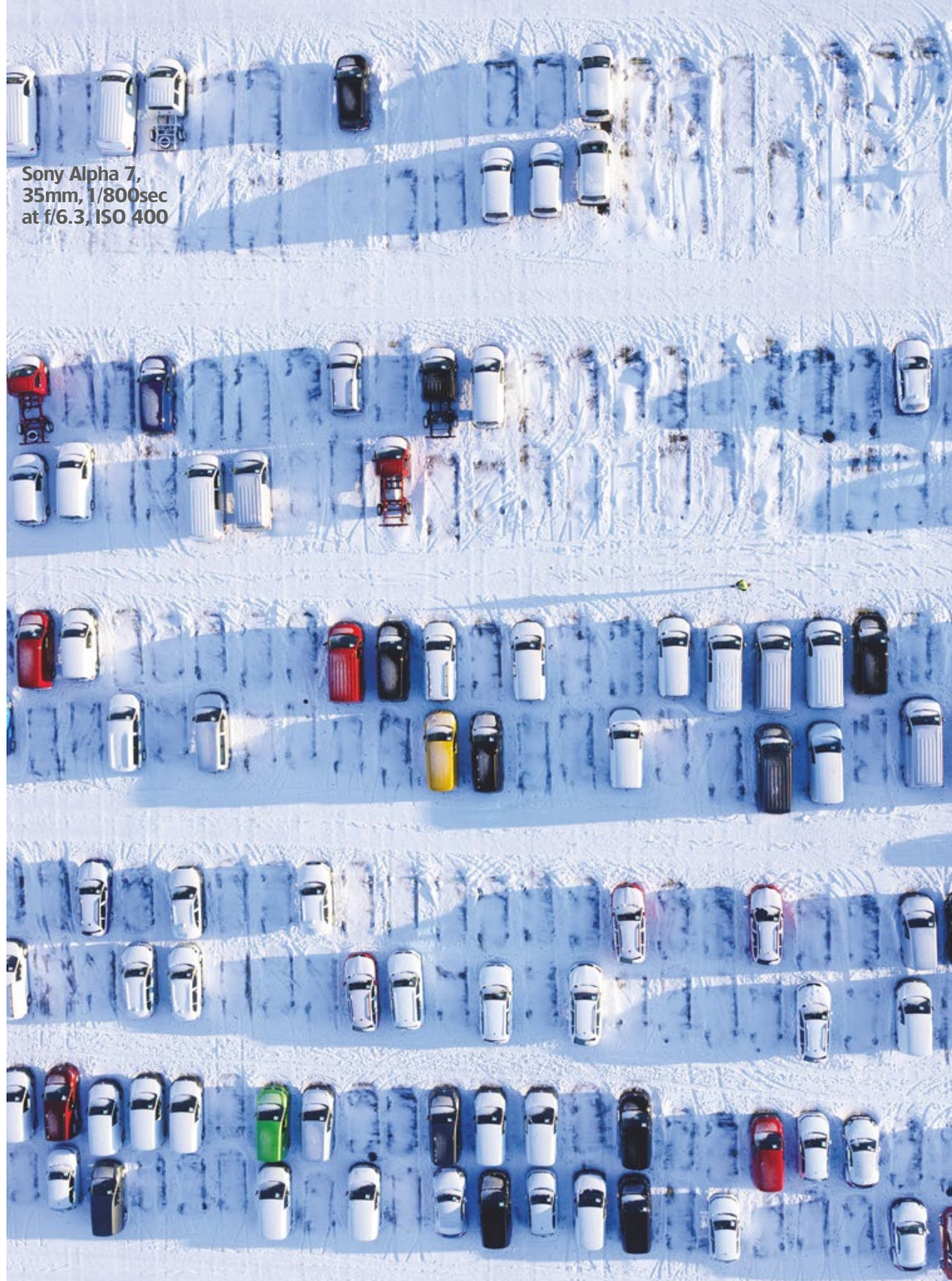
'Someone once said it's like operating a crane, which is an accurate description. But although I compose the same way as when shooting on the ground, I place more emphasis on capturing patterns and geometry from the air, since the subject matter is pretty much two dimensional when looking straight down on it.'



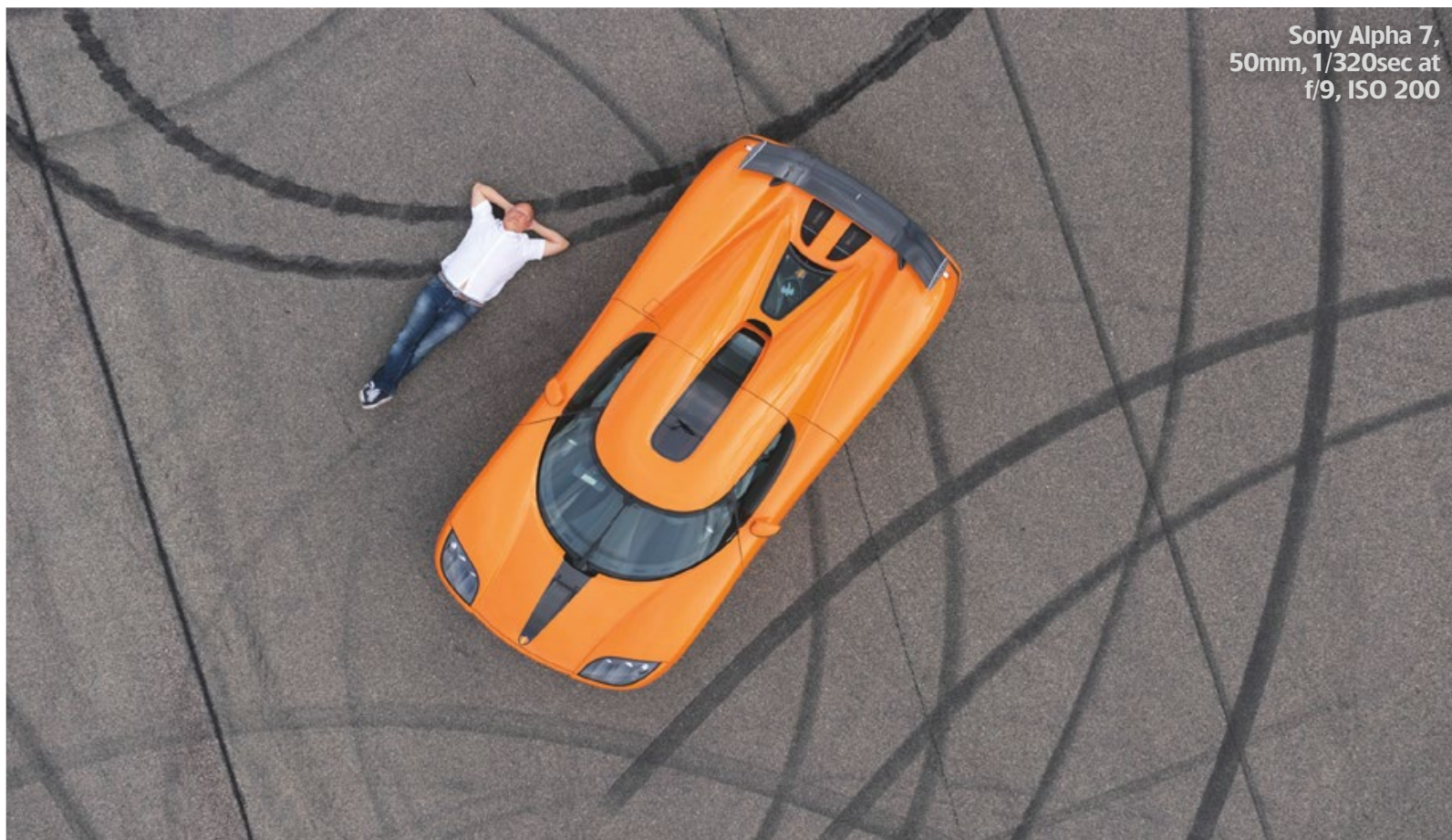
➤ For Anders, as well as geometric patterns, the use of colour plays an important role in creating interesting aerial images. 'Contrasting colours work well, like a red car on a road in a green landscape,' he says. 'I also like working with shadows of people and objects, as you get a rendering of their form, lying on the ground. I would love to photograph a beach full of people from a pretty low altitude, but due to safety reasons and current regulations it's not possible unless you ask each and every one of the individuals being depicted.'

Indeed, when photographing in this way there are a lot of regulations governing what you can and can't do. 'You need to investigate what the rules, laws and regulations in your country have to say about droning,' adds Anders. 'They aren't the same everywhere, and I think current laws in many places aren't really made for drones, which sometimes makes it frustrating and confusing.'

Anders recently encountered this frustration first hand on a visit to Egypt, which highlights the grey areas surrounding this rapidly evolving type of photography. 'I was on my way to Gebel el-Silsila to help a team of archaeologists map and 3D-render a vast dig there,' explains Anders. 'However, both my drones were confiscated by customs at the airport. I had, or so I thought, all my papers and permits in order, but apparently this was not the case. It looked like I was going to be taken into custody, but luckily this was avoided when my contact there managed to get me out of the situation. I had to spend a week at the site doing nothing!'



Sony Alpha 7,
35mm, 1/800sec
at f/6.3, ISO 400



Sony Alpha 7,
50mm, 1/320sec at
f/9, ISO 200



Anders is a trained journalist, but has been working as a freelance photographer since 2001. He mainly covers southern Sweden, from his home base just outside Halmstad on the west coast. To find out more, visit www.fotografhalmstad.se

‘Don’t be an idiot. Fly safe and don’t put other people at risk’

all. Also, if you’ve played a lot of Nintendo or PlayStation, you’re on top of things already!’

Once you’ve mastered how to fly the drone, Anders says there are several factors to watch out for that may hinder you along the way. ‘It’s incredibly hard to judge distances: when the drone is more than 20 feet [6 metres] away from you it’s impossible to see how close you are to an obstacle,’ he said. ‘Be aware also of flying inverted: when the front of the drone is pointing away from you, it will react the way you want. Pull right and it flies right. But if you turn 180° in the air and have the nose pointing towards you, pull right and it will fly left! This is one of the most common reasons for crashing and it takes a lot of training to figure it out.’

Adverse weather conditions are also a problem for drone photographers, with wind and rain being the ones you particularly want to avoid. ‘Electronics don’t like to get wet,’ explains Anders, ‘so it’s best to avoid the rain. Although my HAB Paparazzo drone can take some rain, if the camera lens gets wet it will impinge your view and you might end up with more arty photos than you would like. It’s also worth noting that winds are always stronger the higher up you are.

‘Also, don’t fly in fog, especially if it’s cold outside, as the aerodynamics might cause ice to build up on the propellers. Icy propellers might cause your flying apparatus to stop flying and come down for a hard landing in a hurry!’

Anders has had his fair share of crashes and accidents. ‘I once slipped while carrying my drone and my body slammed right onto it, which neither drone nor handler enjoyed very much,’ he says. ‘And the wind kidnapped my Phantom once, but a broken propeller was the only result from that.’

So, any final wise words for budding drone photographers out there? ‘The perspective is still fresh and there are still a lot of things out there to be discovered from the air,’ says Anders. ‘But most important of all, don’t be an idiot. Fly safe and don’t put other people at risk. Killing or injuring someone with an out-of-control drone is not worth any shot, I promise.’



Sony Alpha 7,
35mm, 1/400sec at
f/8, ISO 250

The rules of the air

Current UK law permits anyone to fly a drone, so long as it weighs less than 20kg and it’s for personal use only. However, it cannot be flown within 150 metres of a built-up area, and must be flown at least 50 metres away from any a person, vessel, vehicle or structure.

If you can get your head around these rules, you can then get started with drone photography yourself. Or rather, you can begin to train yourself to fly a drone so you can eventually use it for photography.

‘I started out with a very simple octocopter, maybe 6in [15cm] across, just to learn how to control it,’ explains Anders. ‘You don’t want to start learning on a £5,000 machine, as you will crash at the beginning. The DJI Phantom 3 has a built-in simulator, meaning you can plug the transmitter into a computer and learn how the controls work without any risks at



Sony Alpha 7, 35mm,
1/640sec at f/6.3, ISO 125

Video masterclass

The strength of a film is always the storyline, says **Victoria Grech**, as she reveals the secrets of a successful script

Sometimes the best way to learn a new skill is to jump in head first – preferably with armbands for survival. My armbands were my skills as a photographer: connecting to clients, posing and storytelling. My guess is that you are already directing your own shoots without actually realising it. So I want to help you extend those skills to enable your videos to have a great story, impact and, most of all, feel convincing. There is nothing worse than seeing fake acting skills. You don't want to lose the viewers due to poor acting or directing. Ideally, you want a viewer to be engrossed in the story, and feel the characters and plot along the way.

The story

Have you ever been to the cinema to watch a big-budget blockbuster, lured by all the latest special

effects, only to be disappointed? All the 'shiny shots' in the world will not make a good film. Having great equipment and special effects definitely helps create a wow factor, but the strength of a film is always the storyline. The best films in the world stand the test of time and have a strong story, regardless of the production.

These days, most of us are independent filmmakers or hobbyists without the luxury of paying a great scriptwriter. We tend to write the story ourselves or work with an up-and-coming scriptwriter. Most short films are self-funded and everyone is working for free hoping to produce something amazing to enter into film festivals. Here are some tips on writing a great script.

1 Structure

Structure is key to great story writing. Usually, a scriptwriter will use the 'three act' structure. Act one is the set-up to the story and



Decide on the tone of your film early on as this will affect such things as colour grading and costumes

background on the characters. Act two is usually a confrontation – either physical or mental for the character. Act three is the resolution – the final 'battle and conquer' to freedom, or that goal the characters are striving to achieve.

2 Leave them guessing

A good script will make your viewers work for the story. You want your viewers to be guessing





Using a storyboard app can help to create a vision for your film

what happens next in the storyline based on the actors' body language, sound, lighting and how lines are said – in other words, show them rather than tell them. Well-written scripts make sure that questions are left unanswered and conflicts left unresolved at the end of each act so the viewers will keep coming back for more.

3 Use slug lines

Slug lines are short descriptive pieces of information that can add detail to the script, such as the location or the time of day.

Storyboarding

The next stage is to start storyboarding your shoot. You will want to think ahead about the scene – its location, time of day and mood. Which characters are present and what are they trying to achieve in the shot?

Like all creatives, once you're on set and filming, things do change. However, it's a great tool to show your actors and other crew members what your vision is for the film. I like to use a storyboard app. It's easy to use, and if drawing is not part of your skillset you can use it as a visual to direct untrained child actors.

Tone

Decide on the tone early on as this will affect the colour grading of the film and how the actors approach their roles, even down to costumes. We made the armour for our child actors (see picture opposite page) for our short film as we wanted something authentic-looking. We used basic materials and got creative, so we saved on the budget. Again, time and pre-planning pays dividends later – something I learned the hard way.

Next is casting. If you are starting out you will probably hire unskilled actors who work for free. My best advice is to meet them first, run through the script and ask them how they would approach the roles. You can also use this on a portrait shoot; just

like hiring models for TFP (trade for prints), you can hire these models to act. Most models would love the opportunity to try acting and have a small snippet of video in their portfolio.

Directing

It's ironic that for a job that is about being heard, the biggest key to being a successful director is to have great listening skills. The Hollywood stereotype of shouty and aggressive will not get you the performance you want out of actors – especially unpaid amateurs.

As a director, you will need to know how to talk film language. Again, it is so important to share the storyboards, slug lines and any other feedback you have for the look and feel of the film. Different angles and shots can change the feel of the scene dramatically. Shooting from high above an eyeline can make someone look weak, for example, whereas shooting a lower camera angle will make someone look stronger. Take a look at several magazine front covers of high-flying business CEOs and you'll notice they are all shot looking up.

Any feedback should be positive, even when you are not getting what you need. Be patient and keep giving helpful suggestions.

It is your job as a director to gain compelling performances from everyone on set. It is incredibly difficult when working with animals and children. A good performance comes from helping the actors have an emotional association. I like to use references to cartoons or the latest kids' programmes. Usually, there is a good and bad character, and children can easily associate with that.

Subtext

The key with directing is to tell your actors what is really happening. So, the line might say, 'Johnny tells Sarah that he hates her', when the subtext mentions Johnny in fact likes Sarah. What is he really saying? The way Johnny delivers that line is now with the intent of the subtext. Subtext is what's happening in the scene over and above the actual dialogue. This is when the character's true intentions for the scene need to be explained before the scene takes place. It's great to add the subtext to the storyboards as well as the script.



VICTORIA'S TOP TIPS

Rehearsal

Rehearsal is the trick to getting the most out of your characters and story. It is not used just to practise how a scene will run, but more to develop an understanding of the characters and the 'feel' of the story in terms of style.

Communication

Actors respond to verbs. Giving the character a means to achieve a goal using words such as 'plead' or 'be helpful' allows the actor to perform the scripted lines, not just read them. Think in terms of what they are reacting to rather than enacting.

Confidence

Confidence is one of the most important aspects of any director – confidence in your team, in your actors and in your own ideas. You are going to have to inspire many people with your vision along the way, so having true belief is what it takes to be a great director.

FRAMING



Extreme long shot

Usually, this is the establishing shot. In other words, it gives a degree of context to where the film is based.

Long shot

This is the distance between the screen and the viewers. This shot would normally focus on the full length of the characters and the background images.

Medium shot

This shot is mainly used for dialogue scenes – think of this as your three-quarter-length photograph.

Close up

A close-up shot concentrates on the faces of the characters.

Extreme close up

This is for very close detail shots.

Camera movement

Panning left or right scans a scene horizontally. Tilting up or down scans a scene vertically.

Tracking shots

A dolly or slider tracks either left-to-right or right-to-left movement. You can also have a forward and backward motion.

Steadicam

This is used to follow a character walking, for longer shots than a slider.

Aerial

Drone footage is usually used for establishing shots.

An A3 at King's Cross

By Michael Topham

Michael Topham recreates an iconic photograph of *Flying Scotsman* at King's Cross station, 53 years after the original was taken

When I was ten, my dad took me to see the world-famous steam locomotive, LNER Class A3 4472 *Flying Scotsman*. During the past few years, I've been following the loco's painstaking restoration to full working order, hoping that one day I might just get the chance to photograph it in all its glory and relive my days as a youngster. There are opportunities in life that you just can't let pass by and when I learned that for its inaugural run this loco would be departing the nation's capital, running along its old stamping ground from London King's Cross station to York, I began to think about how to photograph the famous steam locomotive and where best to shoot it.

I searched the internet for inspiration and, on the National Railway Museum's website, found a striking photograph (see bottom right) of *Flying Scotsman* ready to depart King's Cross on one of its journeys to Doncaster, where it was built in 1923.

The image jumped out for a number of reasons. I loved its classic film aesthetic; a simple, yet well composed front three-quarter shot that portrayed the engine as I visualised it looking at King's Cross station today. After carrying out some in-depth research, I discovered *Flying Scotsman* would be repainted in the same British Railways livery captured in the

1963 photograph. It was this that influenced my decision to photograph it at the same location in an attempt to recreate the shot. With so much doom and gloom surrounding British manufacturing and production in recent years, the thought of capturing a similar image of the same subject at the same location 53 years down the line seemed a fitting way to celebrate the return of the famous locomotive, and illustrate the best of British engineering.

A few weeks later, on Thursday 25 February, I got my chance. I arrived at King's Cross station at 6.45am. With half an hour to spare before *Flying Scotsman* was due to back in to platform one to pick up its passengers, I grabbed a quick coffee and purchased the cheapest return ticket I could to get past the ticket barriers and gain access to the platform. I walked the full length of platform two to take up my position – and then my heart sank. A Virgin train was waiting directly opposite where *Flying Scotsman* was expected to stop. It ruined any chance I had to take the photograph I imagined might be possible. Upset that my journey seemed wasted, I turned to get whatever shot I could as *Flying Scotsman*, resplendent in its fresh green paint, gently rolled in to the delight of hundreds of onlookers.



© MICHAEL TOPHAM

I gave up my vantage point and moved further along the crowded platform in an attempt to position myself lower down and closer to the platform edge. I ended up nestling between a group of photographers' feet but, as I raised the camera to my eye, the station staff around me warned onlookers of the imminent departure of the Virgin train that, until now, had been blocking my shot.

Finger on the shutter, this was my chance. A few seconds later I was presented with the

magnificent sight of *Flying Scotsman* under the King's Cross station canopy. Suddenly, it seemed like I might be able to recreate the shot from 1963 after all.

I fired off countless frames in the hope that one at least would look similar to the original. Pulling a print of the 1963 photograph from my pocket and comparing it to the shot on my screen showed me I was shooting from too high an angle. I lowered my camera to just below platform level and this instantly improved the



To recreate a similar feel to the original image, a combination of VSCO film presets was applied in Lightroom before tweaking the levels, curves and colour balance in Photoshop

perspective. The final shot, as seen above, was captured a fraction of a second before there was a peep from the whistle and a surge of steam as *Flying Scotsman* began its memorable journey north.

I feel incredibly privileged and fortunate to have been one of the few hundred people on the platform to witness such a spectacle. If you get the chance to see *Flying Scotsman* on tour this summer, I urge you to do so. It's an awe-inspiring sight and leaves you feeling proud to be British.



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FLYING SCOTSMAN ON TOUR

HAVING completed its inaugural run in fine style, *Flying Scotsman* will embark on tours of the UK. The National Railway Museum (NRM), which saved the steam train in 2004 and put it through its extensive £4.2 million restoration, will be presenting an exhibition called 'Starring Scotsman' (NRM York, until 19 June). There'll be opportunities to see the locomotive on display when it's not busy hauling trains. For more information about the National Railway Museum's *Flying Scotsman* season, visit www.nrm.org.uk.

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God is in the detail

Jim Grover's photo essay follows the life of a C of E vicar, providing an insight into his work in urban London. **Karen Sheard** finds out more

What made you interested in photographing the life of a London vicar?

I wanted to find a subject that could form the basis of a year-long, in-depth photo story that fulfilled two criteria – to be on my doorstep and to

involve people. My local vicar, Kit Gunasekera, ticked both those boxes as his vicarage backs on to our garden and his ministry is all about people.

I wanted to show what the Church of England ministry is all about in London today.

What it is like being a minister, what happens beyond the Sunday service that we all know about, how ministers spend their time and fulfil their roles, the challenges and opportunities they face, and, most importantly the difference they can make to people in local communities.

How did you choose Kit in particular as the subject of this body of work?

At the outset I was drawn to Kit's ministry, and thus the role that he fulfils. I'd only met him once before as a result of our respective cats! I approached him in his church, which I had never visited before, and asked him if I could shadow him with a camera for a year and tell the story of his ministry in Clapham. It was a totally unexpected request for Kit and quite an ask really (imagine if a stranger asked you that). Luckily he said 'yes'.

Can you tell us a little about the time you spent with Kit, such as how often you visited him and travelled around with him?

Over the course of 14 months I spent 63 days with him (although I shot additional context images on days beyond these). In terms of the logistics, I needed to work around my day job (I work part-time as a consultant). So Kit would let me know in advance some of the things he was planning to do in the forthcoming week or so, and I'd see which ones I could join.

In terms of approach, I wanted to stay true to reportage. Thus, I asked Kit to ignore my presence and to minister as though I wasn't there. I also chose not to share the images I'd captured as I didn't want there to be any risk of Kit becoming complicit in any way. I did share some of the earlier images so that he could see the sorts of things I was 'seeing' and to build his trust.

Did you have a plan beforehand of what elements of his work you wanted to show?

Not really. The original theme I agreed with Kit was very broad: 'A year of Kit's ministry'.



1 Kit visits the bed-bound Floris in her home and blesses her as part of a personal Holy Communion service

2 The Young at Heart group meet on Thursdays. They knit, chat and have tea together. Kit often joins them and leads them in some music and prayers

3 As part of the Stations of the Cross ceremony, Kit carries a cross along Bedford Avenue in Clapham, South London, on Good Friday

4 Taken on one of the regular quiz nights – cod and chips for table five

5 Every morning Kit sets aside half an hour to pray, read the Bible, reflect and fill in his daily journal

I knew nothing about 'ministry', so it was a matter of learning and experiencing. I deliberately kept an open mind about the final story I wanted to tell.

For me, the project was more about seeking to bring to life through images of what ministry is all about – the everyday life of a minister beyond the things that we identify with them (marriages, funerals and Sunday services, for example).

As part of this project I also analysed Kit's diary over the course of the year. Thus he attended (and mostly led) 110 church services during the year, but he also carried out 114 ministry roles including care-home visits, pastoral visits to parishioners in their homes or hospitals and other community events. I have learned that there is so much more to ministry than the church services with which we all identify.

For you, what are most notable elements about the work that Kit does?

One of the aspects of the role that Kit finds most fulfilling is

his pastoral visits – visiting those in need in their homes, hospitals or care homes. And having accompanied Kit on many of these, I have seen the huge difference that they make.

Imagine you are in need and you have faith. Kit comes to you. He chats, he reads the Bible, he prays with you, he may sing to you, he gives you Communion. He gives you his undivided attention, time and love. When Kit leaves, the recipient is emotionally stronger, sometimes quite visibly, than when he arrived. What a wonderful gift to be able to give. Many leaders would love to be able to make such a profound impact on those they lead.

Your subjects sometimes include people in private or vulnerable situations, such as those in hospital or praying. Were people happy for you to photograph them at these moments?

I was fortunate enough to establish the trust and confidence of those who Kit ministers to, and often with the very briefest of

explanations, either by Kit or myself. I know that I am a very sensitive photographer, I always seek to be empathetic and understanding, and that probably helps build trust. I also genuinely love talking with people, hearing their stories and learning about their lives – and in my experience that also goes a long way to building trust and confidence.

Many images seem to be done with sensitivity, such as where Kit visits a sick patient, and you show only the hand of the patient. Did you make any conscious decisions about how you would approach taking these types of shots?

There was no planning involved – there couldn't be, given the reportage nature of the work. Thus, I never knew what I was going to experience

or see on my travels with Kit around his parish, and that is what made the experience so challenging and rewarding. What I always sought to do was to tell the story of Kit's ministry, and the relationship he had with the individuals he was ministering to.

But I knew I was also participating in some very intense and intimate moments, and respected these accordingly. Even though I was using a Leica rangefinder with a very quiet shutter, I would tend not to shoot during a prayer with an individual in their home (instead I waited for the 'Amen' moment). There was a time when a parishioner broke down in tears with Kit. It would have made for some incredibly powerful images, but I put my camera down as it just didn't feel right.

AP



Jim is a photographer who has been recognised in various competitions including the Sony World Photography Awards. In 2015 he won the Faith Through a Lens photography competition (in which photojournalist and documentary photographer Don McCullin was a judge). His photographs have frequently appeared in national publications.

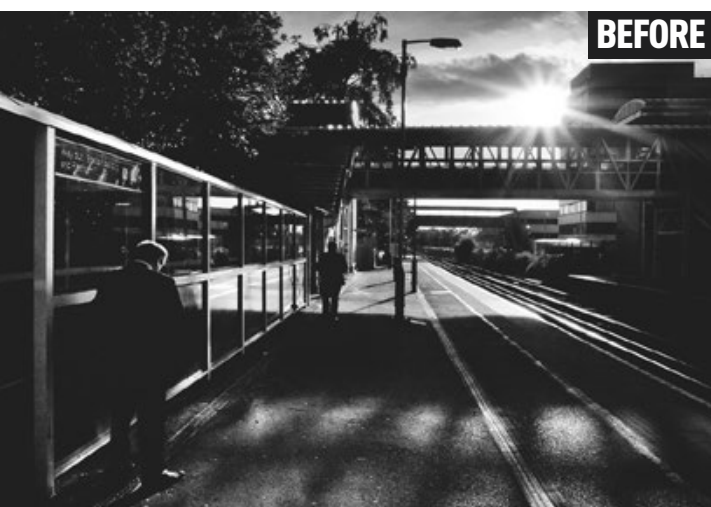


Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



At the station Anthony Jackson Ricoh GR Digital IV, 6mm, 1/2000sec at f/9, ISO 320



This is a well-observed shot, but there are no midtones to tell us what is going on

THERE is a common misconception that impact can be injected into a photograph by ramping up the contrast. However, in most cases doing this simply creates more of the brightest and darkest tones, murdering those around the middle of the scale. The result is one or more extreme tonal values – and Anthony's shot is an example of this.

While the whites and blacks of the image attract our attention, there are no midtones to tell us what is going on. We are blessed that our eyes can adjust quickly to varied lighting conditions in the day-to-day, so we rarely see extreme tones, but we are very keen on using them in our pictures.

I think there is a lot lost to black & white in this shot, so I've lifted the shadows and pulled

in the highlights in attempt to create a more moderate and realistic scale. Lifting the shadows has introduced more detail for our eyes to connect with, and I don't think the process has had a negative impact on what Anthony wanted us to see – the long low light, and the bright rim on the man's head.

Lightening a processed JPEG is a messy procedure so we are left with noise and broken tonal transitions, but if we were working from the raw file or the original JPEG the result would look much cleaner.

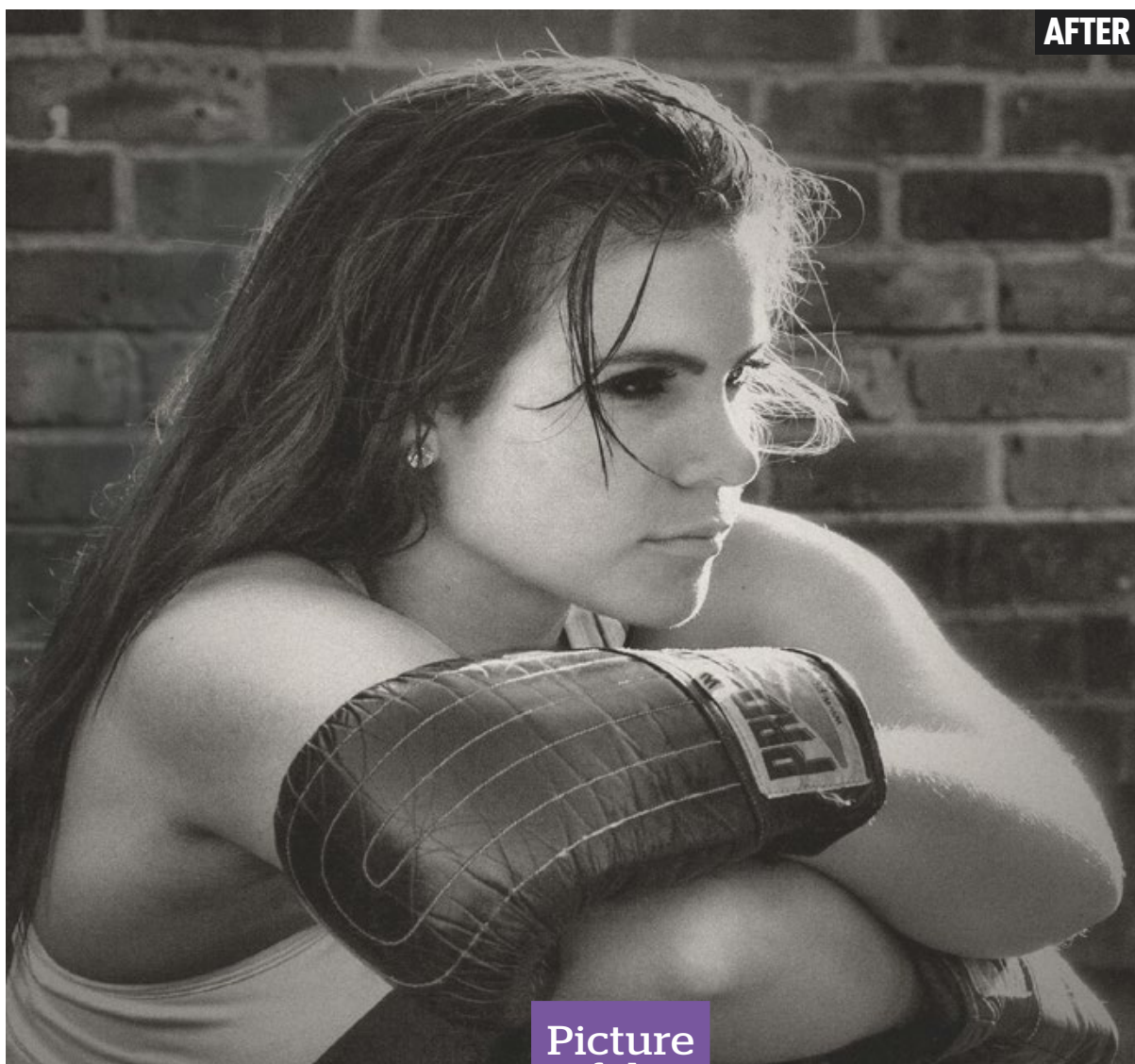
This is a fantastic view, Anthony, and a well-observed situation in which to get the camera out. I love the light and composition with the sun peeking out. Just make sure the contrast doesn't take away more than it gives.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 17. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Picture
of the
week

Boxer Brian Holmes

Canon EOS 450D, 18-200mm,
1/250sec at f/9, ISO 1600

THIS is a great portrait, and Brian has done well to choose an interesting subject and to compose her nicely in a square frame.

He has used his lens at 90mm on a Canon EOS 450D, which has allowed him to put some distance between the camera and the sitter, which in turn keeps the perspective unexaggerated. Had Brian been any closer to his subject, the boxing glove would have been much too large in the frame.

I like the subject's distant stare and the light streaming in from behind to create that lovely backlit highlight down the right-hand side of the face and arm. But the problem for me, once again, is the level of contrast in the shot – it has darkened her eyes too much and burnt out the highlights on her arm.

The highlights are really the fault of the exposure, as it seems Brian has allowed the camera to read from the shaded side of her face and forgotten that the highlights will burn out if not attended to.

I took the image into Adobe Camera Raw and reduced the contrast, lifted the shadows and tried to draw back the highlights to show what the shot would look like with less harsh contrast. I also noted some obvious signs of added vignetting that have created an



The level of contrast has darkened the boxer's eyes and burnt out the highlights on her arm

unnaturally light area of wall on the left side of her head, so I darkened those midtones and consequently made her head stand out more.

The lifted shadows give us detail in the eyes and the hair. And while the moderation of highlights hasn't done much to improve things, as the JPEG had already lost them, applying a warm colour layer has created a much softer effect overall.

This is still a great shot, and one Brian could go back to for reprocessing. I like his idea and most of the way he has carried it out, so he wins my Picture of the Week award.



Tonal similarities mean a lack of distinct 'zones'

Tarlair

Mark Smith

Nikon D3100, 55-200mm,
13secs at f/16, ISO 100

MARK sent me a collection of generally well-executed images, most of which involve water and long exposures. I've picked this one as it demonstrates a common compositional problem. Although there are no rules, we usually need a foreground, a middle and a background in landscapes to show depth and distance. The foreground gives us that depth, as its close proximity to the eye emphasises just how far away the background is. As a result, we get a better sense of 'being there'.

Mark has indeed included some great foreground in this shot, and although it is very out of focus, it provides that anchor we need. However, he has allowed the power of that foreground detail to be greatly reduced by composing the shot so that the yellows and greens of the gorse bush have become mixed up with the browns of the rocks in the middle zone. This lack of separation and the tonal similarity of the two areas allows our brain to take the easy route of treating them as part of the same zone. Thus, the sense of depth is somewhat undermined.

Had Mark hoisted his tripod head a little higher, he could have kept the flowers and the rocks further apart, which would have helped us appreciate the depth of the scene more.

I've created an alternative image (below) that shows what the view might have been with that extra height. I also lifted the shadows to allow more of the rocks' features to come out. I helped the colour by overriding Mark's auto white balance setting to provide some blue in the sea.



Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

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Callum McInerney-Riley has a close look at a wireless file transfer and access system that also works as a USB charger

At a glance

- Transfer files wirelessly via an app
- Compatible with SD, Micro and USB flash
- Handy as a power bank

KINGSTON has recently announced a third generation of its popular MobileLite device. There are two versions, the Kingston MobileLite Wireless G3 and the Kingston MobileLite Wireless Pro – more about the differences between them later. They both boast the ability to transfer files wirelessly to a smart device such as a smartphone or tablet via the Kingston MobileLite app, available for both iPhone and Android systems. Most importantly, though, the MobileLite has a USB connector and SD card slot giving users the ability to transfer, preview, download and upload images from SD cards, Micro SD cards (via an adapter), hard drives and USB flash memory drives. It's worth noting it also works with other file types such as video – as you would expect with a regular hard drive.

There are a couple of differences between the Pro and the G3 versions. First, the Pro has 64GB of internal storage whereas the G3 has none. The Pro version allows you to insert an SD card into the port and, using the app, back up images from your day's shooting directly onto the device. The internal battery size for the G3 and Pro is another difference, at 5,400mAh and 6,700mAh respectively. With both devices you can top up a smartphone and, if your camera charges via micro USB, you can also top up your camera battery.

For photographers on the go, the Kingston MobileLite G3 and Pro are fantastic additions to any kit bag. They are handy as power banks for topping up devices, but their main use is to transfer files to your phone or tablet wirelessly, which they do very well. However, you have to be aware that this system is obviously dependent on a Wi-Fi connection between devices.

SD card slot
Users can preview, download and view their files on a smartphone or tablet wirelessly via the card slot. Readable formats include SD, SDXC, SDHC and Micro SD (via an adapter).

Hard-drive formats
The MobileLite only works with hard drives using the FAT, FAT32, NTFS and exFAT formats. Some Mac-format hard drives may not be compatible.

One-touch back up

Once connected to your smartphone, you can back up any files stored on your phone or tablet.

2A USB output

Using the high-powered 2A, 5V USB output, users can fast-charge their smartphones or tablets from the MobileLite's built-in battery.

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Vanguard Havana 21 bag

● £39.99 ● www.vanguardworld.co.uk

WITH its Havana range, Vanguard is aiming to provide all the protection of a proper camera bag in a more discreet, less attention-grabbing design. The Havana 21 is the smallest of four shoulder bags in the line (there's also a backpack), and is sized to take a compact system camera with two or three lenses, or perhaps a small DSLR with a couple of lenses. There's also an inside pocket that will take a 7in tablet or e-reader, a zip pocket on the front that normally holds the supplied rain cover, a slip pocket on the back with a Velcro closure, and elasticated end pockets for small personal items such as sunglasses or a phone.

Overall, the Havana 21 feels nicely made, with good-quality fabrics and webbing, and the

khaki colour scheme and leather detailing are far removed from the identikit black nylon you'll normally get on a camera bag at this price. The slightly cheap-feeling brown plastic strap fixings are a minor let-down, but redeemed by a grippy shoulder pad that makes the bag comfortable to carry even when packed full of gear. There's a decent amount of padding around the sides to keep your camera protected from knocks.

It's fair to say that the 'safari' styling won't be to everyone's taste, but if you're after a small camera bag that can also accommodate a few everyday items, yet doesn't scream out that it's home to your expensive kit, the Havana 21 is well worth a closer look.

Andy Westlake



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Don't we all need 100 million pixels?

A 100-million-pixel sensor doesn't just record finer textures; it brings a host of other advantages, too.

Damien Demolder puts the new **Phase One XF** and **IQ3 100MP** to the test

At a glance

- 100MP, medium-format sensor
- 15-stop dynamic range
- New top-plate touchscreen
- ISO 50-12,800
- 3.2in, 1.23-million-dot LCD screen
- Price £4,858 (camera body), £31,375 (back), £35,990 with 80mm lens

When I joined AP in 1998, a lot of amateur photographers used medium-format cameras. Such people were big business for the companies that made these machines. We might not all have been using the top-flight brands, but Bronica and Mamiya did very well from non-professional users. Hasselblad, Fujifilm, Rollei, Contax and Pentax were all operators in the market, and their products were not always beyond the reach

of the serious enthusiast. The main attraction was the size of the film – 6x6cm, 6x4.5cm, 6x7cm, 6x8cm and 6x9cm. It delivered better quality in larger prints, but the cameras themselves provided a different experience that changed the kind of pictures you took, and the speed at which you could work.

Not all medium-format cameras were the same shape, of course. We had twin-lens models that you looked down into, single-lens reflex models that could take a prism finder and even rangefinders that looked like overgrown compacts.

At that time, Phase One made digital backs for medium-format cameras. The LightPhase backs were the beginning of single-shot digital images for medium-format users, and £15,000 would buy you a 6-million-pixel back that could turn out 10x7in images when sized at 300ppi. Phase One has clearly been doing something

right, because while many of the traditional camera companies have gradually disappeared from the market, this Danish company has gone from strength to strength, offering backs, software and then branded bodies and lenses. At the end of last year Phase One bought Mamiya, the company it had partnered for those bodies and lenses. So Phase One can now rightly claim ownership of a complete capture system from optics to bodies to backs, and the processing/archiving software. That is quite something. The only element the company can't make is the imaging sensors.

To gasps and sighs, Phase One announced at the end of last year that it was producing a digital back with 100 million pixels, and it would fit on the company's new XF body. A 100-million-pixel sensor might seem a little





The astonishing resolution really brings out textures and fine details, but leaves no place to hide poor focusing and camera shake



'JETTY'



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➤ excessive, but Sony wouldn't have produced it if there were no demand and Phase One wouldn't have bothered making a back for it if it didn't have photographers lined up to buy it. So, what is it like to use, and what advantages does it bring?

Who needs 100MP?

To answer the question 'who needs 100MP?' we should consider what we require pixels for. Sounds silly, perhaps, but I suspect most of us think only of pixels as elements for recording detail, texture and lines – getting a bit further along the resolution charts. That is what we've been brought up to think and what camera tests most often concentrate on, but pixels also capture tonal values and colour, which are just as important.

Before I started using the Phase One XF with this IQ3 100MP back, I asked the company's head of R&D, Lau Nørgaard, what sort of photographers need 100MP. His answer covered the obvious 'people who need to make big prints that will be studied close-up' as well as the less obvious 'people who need to make lots of different images from one picture'.

His example of that was the

person who shoots cars. That photographer will shoot the whole car and then all the details, but with a 100-million-pixel image you can take one shot and crop in to the wing mirrors, door handles and indicators, and still have large files for each detail. This saves time – and money. The resolution is suited to copying museum artworks for archiving and for detailed aerial mapping, but also for producing three-dimensional-looking images of subjects that have smooth tonal transitions. There are certain advantages to scaling images down, too, such as noise reduction, colour and the overall impression of detail and sharpness. These things all make more good pixels worth having.

Of course, we can get 50 million pixels in a Canon DSLR these days, but what the IQ3 back offers is larger pixels that collect more light and produce less noise. Canon's sensor is a little short of dynamic range, while this Sony CMOS sensor has 15 stops to record the brightest sky and the darkest shadows.

Refined handling

This is a big and beastly camera that will demand a new bag to accommodate its



The equipment

THE Phase One XF is a DSLR. Light comes in through the lens, hits a mirror, fires up into the prism and out through the viewfinder – just as we are used to. The whole kit, though, is a good deal larger than usual and somewhat heavier, too. The greatest dimension of the body is from back to front, rather than from left to right as in the standard 35mm-style machines, so the XF has the air of a video camera to those unused to looking at medium-format cameras.

Although Phase One has made a huge number of changes to its new camera body, the XF still has very clear echoes of the 645 Mamiya that it is descended from. Without switching from the SLR arrangement, I guess there isn't too much you can change about the required box, grip, lens and viewing system. The XF is, though, a much more modern machine, with slick mechanics and many more electronics to bring it firmly into this century.

The new 100-million-pixel sensor measures 5.37x4.04cm, which is close enough to full frame for the 6x4.5cm format – remembering that the image area of the 645 format is somewhat less than the full height of 120 film. The previous 50-million-pixel CMOS sensor for this camera system was a good deal smaller, at 4.4x3.3cm, while the company's 60 and 80-million-pixel sensors are

CCDs and also full frame. So this new 100MP back is significant not only for its resolution but also because it is a CMOS sensor that fills the imaging gate of the camera. The critical thing about using CMOS sensors in these backs is that it frees up the specification. CCDs have a much narrower range of acceptable ISO settings, but this CMOS 100MP sensor allows an ISO range of 50–12,800 and boasts a dynamic range of 15 stops. The 100MP sensor produces an image of 11608x8708 pixels, which prints to 98.3x73.2cm (38.7x29in) at 300ppi.

The camera offers a shutter speed range of 60 minutes to 1/4000sec, with flash sync at 1/125sec when the focal-plane shutter is in use, and up to 1/1600sec when you have a leaf-shutter lens attached.

A big difference in this new body is that the metering is done in the body and not in the prism head, as was the case in the 645DF+. The prism is also removable and a waist-level finder can be attached. Of course, waist-level finders are only really good for landscape-format work when you are using a system that laterally inverts the view, but the ability to enjoy the composition you are creating from a distance is a wonderful boon and will be appreciated by many. So, now we have metering with the prism and the waist-level finder, which is great news.



With 100 million pixels, an astonishing amount of detail can be recorded



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Send a set of pictures of 5-8 images relating to the theme 'Landscape' to apcompetitions@timeinc.com, with the word 'Landscape' and your name as the subject heading, by Friday 13 May 2016. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 18 June 2016.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 16 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2016. There will be 16 editors-in-chief as judges.

1st prize: €1,500 and EISA Photo Maestro 2016 Trophy
2nd prize: €1,000 and EISA Photo Maestro 2016 Trophy
3rd prize: €750 and EISA Photo Maestro 2016 Trophy

All three winners will be published in the September or October issues of all 16 EISA photo magazines. All three winners will be invited to Berlin, Germany, for the official EISA Awards ceremony.

EXTRA: All national Maestro winners will also be published on Facebook at the end of June for the EISA People's Choice competition. Prize for the winner: €1,000.

For further details, terms and conditions: www.eisa.eu or www.amateurphotographer.co.uk/EISA2016

* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS

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**MAESTRO
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2016**



The massive dynamic range allows natural-looking images to be made from high-contrast scenes, without introducing excess noise into the shadows

➤ oversized body and lenses – and the collection of batteries you'll need. It is heavy and everything that goes with it is heavy, but it also feels as though it will last a lifetime. I have carried it around all day in a bag with three lenses, but really it is best to avoid that if you can. It is the kind of kit you take somewhere in the car, or on a trolley, or for shots where you don't have to walk too far. There will be people who will take it up Ben Nevis, but I'd advise also having an assistant – or a donkey. It is quite unlike carrying a 35mm-style DSLR kit. You can handhold the camera, and it has been carefully designed to accommodate that, but to get the best from it you will need a tripod.

One of the great advantages of the CMOS sensor's ISO range is that while a tripod is close to essential, studio flash heads are not any more. I tried to shoot at ISO 50 as often as I could, which was fine for non-moving subjects, but the shallow depth of field achieved with medium-format bodies means that we need f/8 for a portrait to get both eyes sharp, or f/11 when there are two people.

'Pressing the shutter release now creates less of a drama, as the mirror is very well damped and the shutter seems less clunky'

When we are shooting at f/11 we need that extra ISO range to find acceptable shutter speeds.

The control system is very much renewed in this camera body, with the old LCD screen on the top-plate replaced with a much larger touchscreen that makes working very much easier. ISO, shutter speed and aperture each get their own dedicated finger wheel – two at the back and one on the front – and exposure modes and exposure compensation are altered using the touchscreen.

Internal vibration is always going to be an issue with a camera that has such a massive mirror and such large moving parts, but the company has gone to some lengths to reduce the impact of these issues and to help us do the same. Pressing the shutter release now creates much less of a drama, as the mirror is very well damped and the shutter seems a good deal

less clunky. The company says it has used materials in the body that dampen vibrations, although it won't say what those are.

A really significant step is the inclusion of an electronic first-curtain option. This is activated automatically when we choose to shoot with the mirror up, or with the vibration delay mode switched on. Lau Nørgaard explained that the company's engineers had studied the rate of travel and acceleration of the physical second shutter curtain and mimicked it with the motion profile of the electronic first curtain, so that the two match and the sensor gets an even exposure.

Phase One has also incorporated a seismograph to help avoid camera shake in images. The seismograph detects and reports vibrations in the body, and can be used to control when the shutter is allowed to fire. A kind of self-timer lets us link the

seismograph to the shutter trigger, and we can set the time we want to wait for vibrations to subside – four seconds, for example. If the camera has stopped vibrating before the four seconds are up, the seismograph reports it is safe to shoot and the shutter trips. This mode works with the mirror in the up position, but even in normal shooting it is simple to press the mirror-up symbol on the LCD to avoid the shock waves that it inevitably introduces.

The perfect way to use the camera is with it tethered to a computer. The Phase One Capture One Pro 9 software comes free with the body and allows a live-view feed on-screen, and gives us control panels that access all the features and functions of the camera and back. You can focus by tiny increments directly from the sensor, and check focus immediately the recorded images arrive on the computer. As Capture One is also a more than excellent manipulation package, you can perform the adjustments you want on one image and then as the next images you shoot

‘The detail is astonishing, but more than that, the dynamic range allows so much to be captured in a single frame’

➤ arrive, they take on the same changes, so you don’t have to adjust curves, for example, for each individual image.

Image quality

I’ve used the medium-format 50MP CMOS sensor in the previous Phase One IQ250 back, and in the Hasselblad H5D-50c Wi-Fi, but neither comes close to what this back can produce. Eyelashes in full-length portraits can be counted and in a shot of a dress from across the room the weave of the lining material can be inspected. There were very few occasions when the detail of the subject defeated the resolution of the sensor and lenses, and to find those I had to inspect the undulating folds of finely textured materials.

The detail is astonishing, but more than that, the dynamic range allows so much to be captured in a single frame that only the most extreme conditions will leave you with areas of pure white or black. I shot a building in a shady street and included the bright sky, and in the resultant image was able to draw detail in both, so neutral density graduated filters will not be nearly as necessary for landscapes as they are with most cameras. It is hard to get an exposure so wrong that the file can’t turn out a decent image and quite extreme contrast manipulations can take place without banding appearing.

The colour can also undergo dramatic changes, and it hardly matters under what lighting conditions you work. Colour is recorded, stored and worked in 16 bits, and even difficult hues are represented with accuracy.

The camera allows us to restrict the range of shutter speeds, apertures and ISO settings we want to use. I’d been getting familiar with the mode and had forgotten to switch it off, so I accidentally started a shoot using ISO 6,400 instead of ISO 50. The short shutter speeds gave the game away after a couple of



frames, and I quickly switched back to ISO 50. Afterwards, though, I compared the two. Viewed at 100% the difference in noise was quite clear, although the ISO 6,400 version was surprisingly clean for the setting. However, when viewed at 25% the differences were really not so obvious. If you were to print the ISO 6,400 version to 20x15in the noise would hardly be visible at all. That is another benefit of having such a high pixel count.

The biggest pitfalls with this camera are missed focus and camera shake. The camera only has focusing points in the middle of the frame, so if you are aiming for an off-centre subject and a wide aperture, while handholding, you have your work cut out. The ‘focus and recompose’ process

just doesn’t work, even with a standard lens. Meanwhile, handholding at 1/125sec is still a massive risk. You can blow the image up more, remember, and suffer the visual humiliation that is created by a vibrating camera. Of course, if you don’t print so big, the focusing-shake issues aren’t so bad, but blowing up big was why you bought a 100MP back.

If you are tripod mounted, and even without being tethered, you can use the rear screen for live-view manual focusing anywhere in the frame, but the AF system still seems rather dated. Phase One is using a two-dimensional AF sensor that can ‘see’ from two angles to improve accuracy, but that doesn’t help speed or an inability to operate in low light.

Final thoughts

It’s not that long since we were told we’d never need more than 12 million pixels. Whether we do or not is another discussion, but the ‘all you’ll ever need’ mantra is always the haven of a company that has no more to offer at that moment. We really were amazed once by 11MP sensors, but then amazed again by 16MP, 24MP, 36MP and then 50MP. All the while we discussed the necessity for this growth in pixel counts, as what once amazed us became commonplace and then old hat. Now we accept that 24 million pixels is a lot, but chances are that most of us will soon be using a camera with a 36MP sensor.

I think it is useful to remind ourselves of the ‘incredible-credible-incredible’ cycle of how



The 16-bit colour environment allows even difficult shades to reproduce well, and dramatic white balance shifts to be achieved with no ill effects

we perceive the sensors we use. While 3MP was incredible when the Nikon D1 was launched in 1999, it quickly became the norm and now we find it incredible that we were satisfied with such low quality. It might seem far-fetched that one day we will scoff at a 100-million-pixel sensor, but the evidence of our recent past suggests that not only is it possible, it is likely and almost inevitable.

While in the earlier days of digital photography we could imagine better quality because we had seen it when we used film, this camera system produces images that are way beyond film or indeed anything else that I've experienced before. The pixel count is useful for so much more than just capturing fine details, as tonal transitions, noise and colour all benefit in a

way we don't usually measure.

The Phase One XF is a fine body and much improved over the previous 645DF+. Compared with modern DSLRs it is a bit old-fashioned still and less flexible, but it stands out from the medium-format pack with its flexibility, great handling and clever functionality.

The problem, of course, is that the Phase One XF with this IQ3 100MP back costs about 12 times what we'd expect to pay for the Canon EOS 5DS and a nice standard lens. At £36,000 for body, back and the 80mm lens it is a serious price, but by the end of the test I was working out how I could justify buying one. You see, you think you don't need a 100MP back until you use it – then you wonder how you managed without for so long.

AP

Focal points

It's big and bulky, but the Phase One XF offers great handling for a medium format DSLR

IQ3 backs

The IQ3 100MP is just one of the backs that fits the XF camera. You can't fit a film back, but Phase One offers a 50MP CMOS option or 40MP, 60MP and 80MP versions in CCD.

Waistlevel finder

New with the XF is the waistlevel finder, which is a nice touch for landscape orientation shooting. Metering has moved from the prism to the body, so exposure modes still work.

Twin batteries

A pair of batteries is required – one for the back and one for the body. When one is running low the back and body can share power to keep the system going. Battery life is OK, but you'll need at least four cells.



Top-plate LCD

The larger top-plate screen is excellent. Via touch controls and the buttons and dials, all the camera's features and functions can be easily adjusted.



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This image was one from a burst of shots taken using the 7fps continuous shooting mode

Fujifilm X-E2S

The **X-E2S** promises to go one better than the X-E2.

Michael Topham looks at how it differs from the original and explains why X-E2 users have reason to be thankful

The arrival of the X-E2S has been somewhat overshadowed of late by the release of the X-Pro2. Having extensively tested Fujifilm's flagship model, it's time to shift our focus in the direction of the X-E2S – a camera that, much like the discontinued X-E2, seems well equipped for enthusiasts who would like a retro-style rangefinder design. The 'S' in its name signals we're looking at a modest update rather than a radical overhaul of the X-E2. Nevertheless, there appears to be sufficient differences to warrant a closer inspection.

Features

Unlike the X-E2, which offered 60 improvements and refinements over the X-E1, the X-E2S is a relatively minor update on what we've seen before. It retains many of the core components, such as a

16.3-million-pixel X-Trans CMOS II sensor and EXR processor II. While these components remain the same, Fujifilm has squeezed a bit more out of them. The ISO ceiling is a stop higher than the X-E2, making it possible to shoot ISO 100-51,200 by entering the expanded settings. Like the X-E2, raw images are captured between ISO 200 and ISO 6,400, and it's JPEG only above and below this native range.

The biggest change centres on an improved autofocus system, which, along with a faster 0.06sec focus acquisition speed (down from 0.08sec on the X-E2), now benefits from wide/tracking modes with a 77-point area array to help track moving subjects. Just like the X-T1 and X-T10 (with firmware 4.0 installed), zone mode lets you specify a group of focus points – 5x5, 5x3 or 3x3 – that

can then be positioned freely around the frame and is suitable for predictable moving subjects. If your point of interest moves more erratically, then the tracking mode allows you to set a specific point for the initial focus acquisition, and once the camera has locked focus, track it around the frame. Like the X-E2, the AF system makes use of the speed of phase-detection AF, combined with the strong low-light performance of contrast-detect AF. The 49-point single-point mode is presented in the usual 7x7 formation, with the option to adjust the AF target size to one of five settings.

The X-E2S maintains its 7fps continuous burst, with the option of reducing this to 3fps for an unlimited number of frames when shooting JPEGs. It has a brisk 0.5sec start-up time in high-performance mode,



Data file

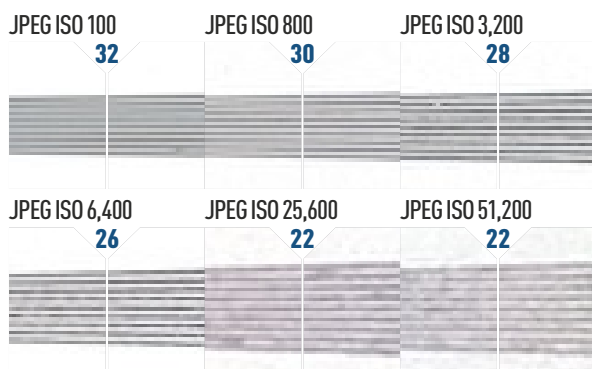
Fujifilm X-E2S

Price	£549 (body only)
Sensor	16.3-million-pixel, APS-C, X-Trans CMOS II
Output size	4,896x3,264 pixels
Lens mount	Fujifilm X-mount
Shutter speeds	30-1/4,000sec (1-1/32,000sec electronic shutter)
ISO	200-6,400 (extendable to ISO 100-51,200)
Exposure compensation	±3EV in 1/3EV steps, ±2EV movie recording for video
Drive mode	7fps continuous shooting
LCD	3in LCD with 1.04 million dots
Viewfinder	0.5in with 2.36 million dots
Video	Full HD (1920x1080) at 60, 50, 30, 25, 24p
Memory card	SD, SDHC, SDXC (UHS-I)
Power	NP-W126 (up to 350 shots)
Dimensions	129x74.9x37.2mm
Weight	350g (with battery and card)

Fujifilm X-E2S

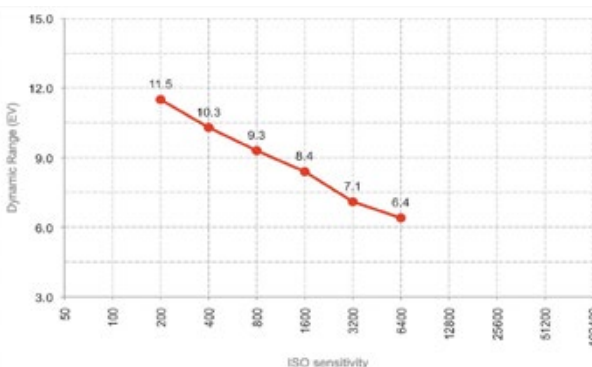
Resolution

The X-E2S produces an identical level of detail to the X-E2, with 3,200l/ph being resolved at ISO 100. There's a drop to 3,000l/ph between ISO 400 and ISO 1,600, but detail holds up well up to ISO 6,400. The JPEGs at ISO 12,800 don't resolve the same detail as raw files at lower sensitivities, and with a drop to 2,200l/ph at ISO 25,600 and ISO 51,200 they're best avoided.



Dynamic range

It's no surprise to find that the dynamic range results are comparable to other X-series models that use the 16.3-million-pixel X-Trans CMOS sensor. There is plenty of latitude to return detail to shadow areas at lower sensitivities, with the X-E2S recording 11.5EV at ISO 200. Pushing up to ISO 6,400 sees a drop to 6.4EV – a very similar result to the X-T1 and X-T10.



Noise

The noise reduction that's applied to JPEG files is effective, and it's only when you shoot at ISO 6,400 and enter the expanded settings that softening becomes evident. Shoot in raw and you'll notice that luminance noise starts to creep in at ISO 1,600, but it's not severe enough to put you off using it, and with some vigilant application of noise reduction usable results are possible at both ISO 3,200 and 6,400.



and shutter-lag time is rated at 0.05sec. The X-E2S incorporates an electronic shutter that increases the shutter speed from the maximum 1/4,000sec available via the mechanical shutter to 1/32,000sec in electronic mode. This also enables users to shoot silently. Other new additions include a built-in interval timer, there's a new advanced SR auto mode, and classic chrome has been added to the suite of film-simulation modes.

There's little else new to report. The X-E2S inherits the same 0.5in real-time viewfinder from the X-E2, offering a high 2,360,000-dot resolution, 0.62x magnification and what is claimed to be the world's shortest display lag time of 0.005sec. The EVF is positioned at the top left and below there's a fixed 3in, 1,040,000-dot LCD monitor. Both present a crisp and clear view, but I did find the LCD benefits from increasing the brightness a touch.

Build and handling

The handgrip is redesigned in a similar fashion to the X-Pro2. The profile isn't hugely different to the X-E2's grip, but there's a more comfortable flat rubber section that has been added where your middle fingers lay to rest.

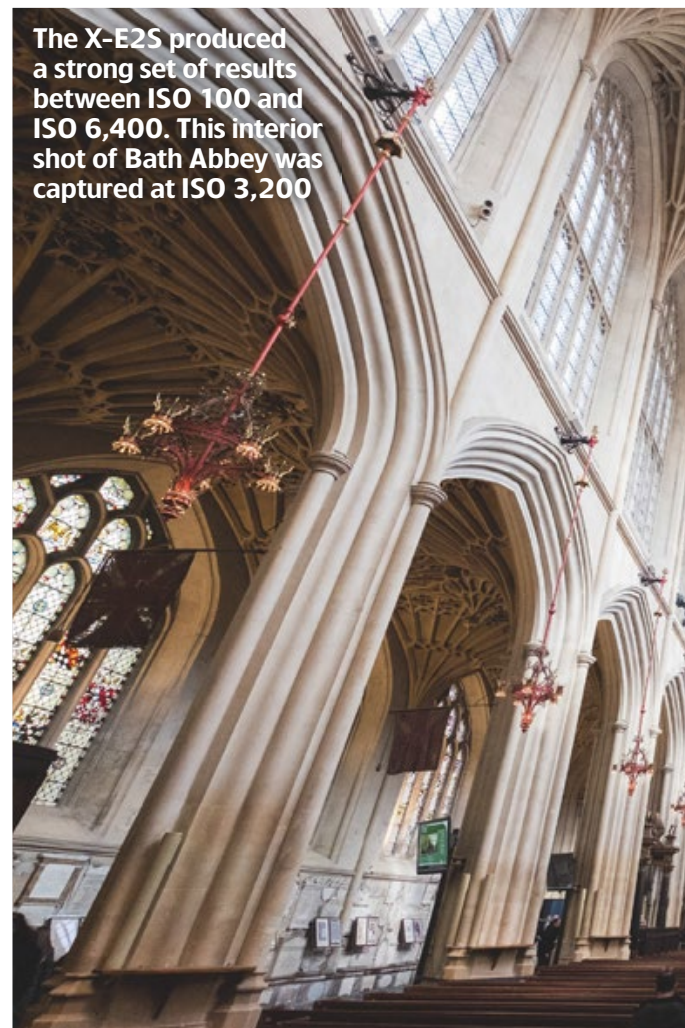
On the top-plate the engraved metal dials notch into place with a satisfying click and the on/off button wraps itself around the shutter button where there's an inherent thread for attaching a traditional screw cable release. Towards the rear there's a new plastic scroll dial, which is finely grooved and doesn't suffer from the same high-pitched click when it's depressed. Anyone familiar with the X-E2 will notice that the macro and AF labelling has been removed above and below the menu/OK button. Compared with the X-E2, which had four function buttons, there's the option to customise seven buttons on the X-E2S, which is ideal for those who'd like to personalise the camera.

Comparing the feel of the X-E2S to the X-Pro1 reveals how much lighter and smaller it really is. Those who don't require the X-Pro2's pro-level spec and muscular build quality will appreciate the gains to be had from the X-E2S's smaller size. This does come at the expense of it feeling a touch nose-heavy, though, particularly when it's used with long lenses. During my testing I found that lightweight prime lenses such as the Fujifilm 35mm f/2 complemented the feel of the camera in the hand. Although we've yet to take delivery of Fujifilm's new 100-400mm f/4.5-5.6, I did get a chance to marry it with the camera. Just as I'd envisaged, it felt rather awkward coupled to such a large telephoto zoom, emphasising my earlier point that overloading it will affect the handling.

Performance

A 0.02sec improvement in focus-acquisition speed may sound insignificant, yet a side-by-side comparison between the X-E2 and X-E2S revealed the difference is noticeable. After extensive testing I found the X-E2S is not only more responsive but also more accurate at acquiring focus – something that became increasingly obvious when focusing between a

The X-E2S produced a strong set of results between ISO 100 and ISO 6,400. This interior shot of Bath Abbey was captured at ISO 3,200



near and far subject at the far end of the kit zoom. Improvements in focus speed are always well received, and the zone and wide/tracking modes increase the chance of capturing a pin-sharp shot when tracking a subject across the frame. It's also encouraging to see the focus speed and performance now on par with other current X-series models in the range.

The good news for existing X-E2 users is that these autofocus improvements aren't exclusive to those who buy an X-E2S. Fujifilm has built up a strong reputation for looking after its customers with new firmware updates, and it's reassuring to know there's the option of downloading new firmware to bring the X-E2 up to the same level of performance as the X-E2S. The new firmware for the X-E2 doesn't just enhance the AF speed, as it adds almost all the benefits the X-E2S brings to the table, including the electronic shutter function. I say almost, as the only new feature not available to existing X-E2 users as part of a firmware 4.00 update is the new advanced SR auto mode and its dedicated button.

The overall performance of the X-E2S is very good. The tried-and-tested combination of sensor and processor deliver natural and pleasing results straight out of the camera, helped by an equally capable metering system. In bright conditions I occasionally dialled in -0.3EV or -0.7EV to retain highlight detail, and my only objection with the metering is that a histogram can't be overlaid on screen or via the viewfinder when composing an image. Using the camera out of its high-performance mode reveals it's a bit sluggish coming back to life after it switches off. To ensure I never missed a shot, I kept it set to high-performance mode most of the time.



Our verdict

THE X-E2S reminds us of all the things we liked about the X-E2, but the changes and modifications that have been made are minor rather than revolutionary.

The new model resolves the same level of detail and performs identically to the X-E2 through its sensitivity range, yet focuses perceptively faster, is better suited to tracking moving subjects and allows those who'd like to use wider apertures in bright lighting conditions to do so by making use of the electronic shutter's 1/32,000sec limit.

It's great to see Fujifilm offering the same perks to existing X-E2 users, and if you own the older model you'll be thankful for the boost in performance without needing to spend any money to get them. To save a few pounds, there's nothing to stop you buying an X-E2 in new or second-hand

condition and updating it with the new firmware to get the same performance as the X-E2S. If you were to do this, the only things you won't get are the engraved 'S' on the front panel and the one-touch auto-mode button at the rear.

While I had hoped for slightly more from the successor to the X-E2, the updates that have been made to the X-E2S have enhanced the performance, without treading too much on the X-Pro2's toes.

For and against

- ✚ Newly added electronic shutter function
- ✚ Refined viewfinder interface
- ✚ Improved focus speed and performance
- ✖ Relatively minor update on the X-E2
- ✖ Feels unbalanced with large and heavy zoom lenses

FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



Focal points

The X-E2S presents a wide range of features for enthusiasts who want a retro-inspired camera

Electronic shutter

The X-E2S introduces a new ultra-fast electronic shutter with a maximum shutter speed of 1/32,000sec. Users have the choice of selecting mechanical shutter and electronic shutter, or a combination of both from the X-E2S's main menu. There's also the option to set up a function button to control the shutter type.

Fujifilm Camera Remote app

Those who'd like to focus and trigger the camera from a smartphone or tablet will need to install Fujifilm's Camera Remote app. The app not only lets you adjust focus, but also control settings like shutter speed, aperture, ISO and exposure compensation.

Motion panorama

By panning the camera using the guidelines on screen it's possible to create a 180° or 120° panoramic image. Once all the shots are taken, the X-E2S automatically stitches the images together to create a seamless panoramic image. Motion panorama is located within the list of drive-mode settings.

Kit lens

The X-E2S is available for £549 (body only), or with Fujifilm's Fujinon XF18-55mm f/2.8-4 R LM OIS lens for £749. As kit lenses go, it's an excellent optic and offers fast autofocus and optical stabilisation.



Electronic viewfinder

Improving where the X-E2 left off, the X-E2S features a new viewfinder interface that's similar to the X-Pro2's. It displays more shooting information around the edge of the frame and the exposure bar now appears along the bottom.

Advanced SR auto mode

It's now possible to switch the X-E2S to full auto using a new auto button. The advanced SR auto mode automatically studies a scene before selecting the optimal shooting settings. It'll be popular with beginners before they progress to manual control.



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Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography.

His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.

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Expect a shutter-release bracket to cost in the region of £30-£40



FZ1000 remote cable

Q I have a Panasonic Lumix DMC-FZ1000 and am looking for a remote cable to take pictures of the fish I catch. This needs to be operated by foot or knee as I will have my hands full. Any advice or links would be appreciated. **Simmo55**

A Unfortunately, there's nothing specifically designed for the FZ1000 that meets these requirements. It's possible to release the shutter using a smartphone over Wi-Fi, or a push-button radio release, but neither is much good when your hands are holding a fish.

Here's one possible option though: an old-fashioned bulb air release, with a bracket to hold it in place over the shutter button: www.amazon.co.uk/Shutter-release-bracket-cameras-Release/dp/B00DIARE4E.

This is a mechanical release that's activated by pressing an air-filled bulb, which can be done using your knee or foot, but it may take a bit of experimentation to set up. **Andy Westlake**

Hyperfocal distance

Q I was interested in the test of the Sony Cyber-shot DSC-RX1R II (AP 5 March), particularly the accuracy and speed of focusing.

If I were to buy the camera and use it for street shooting, I would switch to manual focusing and, using either zone or hyperfocal focusing technique, set a distance to ensure that everything in the

picture I needed to be in focus would end up sharp enough.

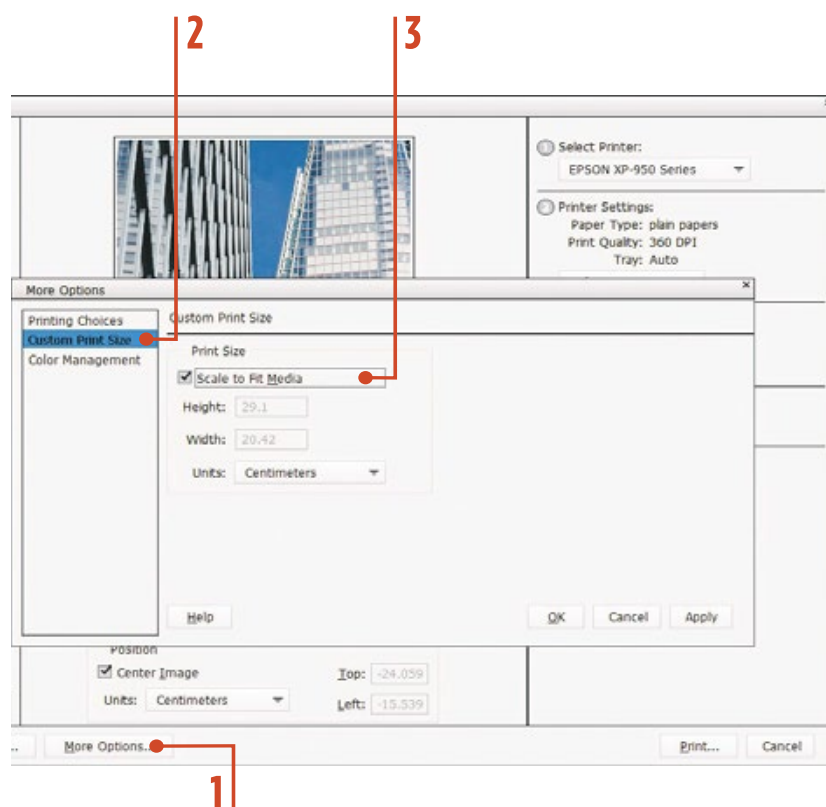
Could AP run some tests comparing resolution/contrast using the hyperfocal distances with the focus calculated by a camera? **Peter Forbes**

A This always sounds like a good idea, especially to anyone who once used scale-focusing 35mm film compacts such as the legendary Rollei 35 series. But there are a couple of issues with modern digital cameras such as the Sony Cyber-shot DSC-RX1R II that make it less straightforward.

The first is practicality. The RX1R II is focus-by-wire, which means there's no mechanical coupling between the manual-focus ring and the lens's focus group. There's no distance scale on the focus ring, either, and while one is shown on screen in manual-focus mode, setting the RX1R II to a specific focus distance is less simple than with an old-fashioned manual camera.

The second is about the ideal circle of confusion to use. The RX1R II's 42-million-pixel sensor has a pixel pitch of just 0.0045mm. This means the conventionally used circle of confusion of 0.03mm equates to almost 7 pixels, which means that areas of the image deemed 'acceptably sharp' for conventional printing purposes will look decidedly soft when viewing at the pixel level.

If you like to examine your photos in detail on-screen, or use all those megapixels for cropping heavily into the picture, then you need to apply more stringent sharpness standards, which means that zone or hyperfocal focusing might not cut it. This means that when you're buying a camera that can record so much detail, it's often the case that focusing very specifically on your main subject will give the best results. **Andy Westlake**



The 'Scale To Fit Media' option (illustrated above by the number 3) will resize your image to fit the full area of the paper you're using

Print-size problem

Q I've had an Epson Stylus Photo 1500W A3 printer for six months. It has always worked faultlessly – until lately. Now, whenever I go into preview prior to making a print, the preview always comes up as a small image in the top left corner instead of the full-sized A3 or A4 that I've set in the printer driver. I'm using Photoshop Elements 12 and my camera – a Panasonic Lumix DMC-FZ1000 – is set to my usual high-quality resolution. I can't find an answer online, so could you offer any advice?

Louise Anderson

A What you most likely need to do is set the correct print size in Photoshop Elements. The easiest way to do this is with the 'Scale To Fit Media' setting, which is unfortunately hidden away in the 'Print' dialogue. Here's how to turn it on.

Click File>Print. First, make sure you have the correct paper size and orientation set in the printer driver as usual. Click the 'More Options' button at the bottom of the screen and click on 'Custom Print Size' on the left-side list. Then check the 'Scale To Fit Media' option and click 'Apply'. Your prints should now automatically resize to fit the full area of the paper you're using. We've used a screenshot from Photoshop Elements 14 to highlight the various steps of this process. In principle, Photoshop Elements 12 should be similar, although some of the options might have moved around.

Andy Westlake

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In the bag

Landscape photographer Anita Nicholson loves the fells of the Lake District and the Northumberland coastline. www.anitanicholsonphotography.com



Lee filters

1 I have Lee 0.9 and 0.6 hard grads, and 0.75 and 0.9 soft grads. I stack three Lee filters for long-exposure seascapes – a hard inverted across the frame, a hard to hold back the sky and a soft to soften glare on the sea.

Canon EOS 5D Mark II

2 I love my Canon EOS 5D Mark II. I bought it second-hand for £700 from a wedding photographer friend when I took the full-frame plunge three years ago.

Canon EF 50mm f/1.8

3 I'm very fond of this little lens. It's inexpensive, as light as a feather and great fun for detail shots at f/1.8, as well as for landscapes. My shot above was taken with this lens and I don't often leave home without it.



Samyang 14mm f/2.8

4 With its dark skies, Northumberland is fantastic for shooting stars and the aurora borealis – and I bought this lens specifically for capturing the night sky in order to fill the frame with as many stars as possible.

GorillaPod

5 I use a GorillaPod with smartphone holder and Sony Xperia Z5 Compact. These have become core bits of my photography kit – for taking sketchbook photos and for shooting timelapses while I'm busy taking stills with the big camera.

Head torch

6 A head torch is an essential piece of kit for heading out along remote beaches to shoot the stars and aurora borealis. Once the tripod and camera are set up, I use the head torch for a little light painting.



BLAST FROM THE PAST

Leidorf Lordomat

Ivor Matanle recalls a great 1950s coupled rangefinder camera

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LEIDOLF was established in 1921 to make microscope lenses and began making cameras after the Second World War. The original 1953 Lordomat had a coupled rangefinder, a 50mm f/2.8 interchangeable Lordonar lens, double-exposure prevention, and a Prontor SVS shutter, automatically cocked as the camera was wound with a two-stroke lever wind operating from the front to the back of the camera. A range of interchangeable Lordomat lenses with the 40.5x0.5mm screw thread appeared from at least two different manufacturers. From Schacht Ulm came a 35mm f/3.5 Travenar wideangle, a 90mm f/4 Travenar and a 135mm f/4 Travenar. There were also Lordomat lenses from Enna of Munich. The 50mm f/1.9 Lordonar was probably sourced from Schneider. Leidorf marketed a simple shoe-mounted brightline multi-viewfinder and a revolving-turret universal viewfinder, which is now hard to find. In 1956, the Lordomat C35 was launched, essentially the original camera with added built-in uncoupled selenium-cell exposure meter and a second brightline viewfinder with frames for 35mm, 90mm and 135mm lenses and manual parallax adjustment.

What's good Excellent rangefinder.

What's bad Hard to find lenses.

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Professor Newman on...

The big noise

Bob Newman revisits some raw files taken with a Canon EOS 5D and reveals tips for counteracting noise

Original



Masked



NR applied



Final



By creating a thresholded mask, the fierce noise reduction can be limited to the deep shadow areas in the image

I have sometimes wondered whether the kind of technical content I put into this column is of more than academic interest. I would hope that understanding the theory and science behind photography would at least, in some cases, change one's practice of photography. I have just found one example of this and thought I'd share it with you.

One of the topics I have written about most frequently is noise, which most photographers would rather do without. I was recently going through some raw files taken with my old Canon EOS 5D, which at low ISO settings was a very noisy beast – although it did, and still does, have some other very desirable aspects. The noise to which the 5D was subject was caused by two separate issues. The first was that it failed to register a large proportion of the light on the sensor. A silicon sensor works by photoelectric effect, whereby an incident photon releases a free electron, resulting in an electric charge that can be measured. In the case of the 5D,

only one in four photons that hit the silicon was resulting in a photoelectron. By comparison, modern cameras will typically catch one in two, so they are twice as efficient as the old 5D.

The second problem of the 5D was very noisy electronics for converting the charge value to a digital count. This resulted in a camera very sensitive to the position of the ISO dial, since in low light it was necessary to boost the sensor's signal to be stronger than the electronic noise to avoid very obvious noise in the shadows.

The consequence of these two effects is that noise in an image, in general, gets worse in darker parts of the image. In cameras like the old 5D, the electronic noise can make the effect in the deep shadows very bad indeed, particularly if the photographer hasn't set the ISO exactly right. This was the case with a whole series of photos I found, and I set myself to wondering whether they could be rescued. The problem was that the shadow noise was so bad that if I applied sufficient noise

reduction to make it acceptable, the quality of the image in terms of visible detail was seriously degraded. In the brighter parts of the image there was noise, but it had a not unpleasant grainy quality, which is typical of the non-electronic noise (otherwise called photon shot noise).

The obvious answer was to apply different amounts of noise reduction to differently bright parts of the image. This turned out to be relatively easy. Copying my image into a new layer, I performed a 'threshold' operation to produce a black & white two-level image, where only the very deepest shadows were black. I then created another copy layer and used my thresholded version as a mask (I had to invert it first). Then I cranked up the noise reduction and processed that layer. Because of the mask, it was only visible in the deep shadows. I then repeated the process, thresholding for brighter and brighter parts of the image, reducing the noise reduction applied each time.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Camera Jungle	65			Sony Europe Limited	Cover: iv
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LEICA 50mm f2 SUMMICRON CHROME M FIT.....	MINT £595.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339.....	MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC++ £75.00
VOIGTLANDER BESSA T 101ST ANNIV HELIAR SET BLUE.....	MINT BOXED £795.00
VOIGTLANDER BESSA R2 LEICA M MOUNT BLACK.....	MINT £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT BOXED £195.00
VOIGTLANDER 15mm f4.5 f.S/WIDE + M MOUNT+ FINDER.....	MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER.....	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 35mm f1.4 NOKTON CLASSIC M MOUNT.....	MINT BOXED £395.00
VOIGTLANDER 35mm f1.7 ULTRON+LEICA M MOUNT.....	MINT £275.00
VOIGTLANDER 50mm f1.5 NOKTON + LEICA M RING.....	MINT BOXED £375.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5mm f2.8 COLLAPSIBLE ELMAR SCREW.....	MINT- £299.00
LEICA 5cm F2 SUMMARIT SCREW.....	MINT- KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF240 FLASH.....	MINT BOXED £189.00
LEICA FENOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R7 BLACK BODY.....	MINT-BOXED £225.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLX BODY CHROME.....	MINT- £195.00
LEICA 28mm f2.8 ELMARIT R LENS 3 CAM.....	MINT- £215.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 60mm f2.8 MACRO ELMARIT.....	MINT- £299.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,795.00

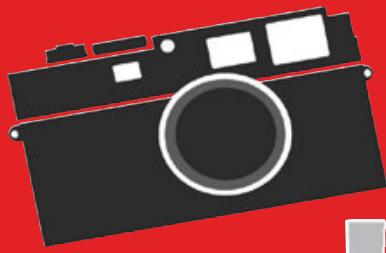
Medium & Large Format

HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD PM 90.....	MINT BOXED £225.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
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BRONICA 50mm F2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRS1 120 BACK.....	MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRS1, ETRS ETC.....	MINT BOXED £59.00
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BRONICA MOTOR WINDER E.....	EXC+++ £89.00
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BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
MAMIYA 6 BODY.....	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT BOXED £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
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PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 45mm F2.8 FOR PENTAX 645.....	MINT BOXED £69.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT-BOXED £75.00
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NIKON F100 BODY SLIGHT STICKY GRIP.....	MINT- £99.00
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NIKON 20mm f2.8 A/F "D".....	MINT BOXED £295.00
NIKON 50mm F1.8 A/F.....	MINT- £69.00
NIKON 50mm F1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS.....	MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 60mm F2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX.....	MINT BOXED £495.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR.....	MINT BOXED AS NEW £299.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT- BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR.....	MINT-HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF- ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £295.00
NIKON 24 - 120mm f3.5/5.4 AF "D".....	MINT - £175.00
NIKON 24 - 120mm f4 "G" ED VR AF-S LATEST.....	MINT CASED £575.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VR MK II LATEST.....	MINT BOXED £1,195.00
NIKON 75 - 300mm f4/5.6 A/F D WITH HOOD + CASE.....	MINT- BOXED £125.00
NIKON 70 - 300mm f4/5.6 "G" IF-ED AF-S VR.....	MINT- BOXED £315.00
NIKON 80 - 400mm F4 "D" ED AF VER RED VR.....	MINT BOXED £695.00
NIKON TC17E MKII 1.7X TELECONVERTER.....	MINT BOXED £225.00
NIKON TC20E AF-1 2.0X TELECONVERTER.....	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER.....	MINT- £195.00
NIKON TC20E II AF-S TELECONVERTER LATEST MKII.....	MINT BOXED £265.00

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16-50mm F3.5-5.6 OIS XC.....	E++ / Mint-	£109 - £129
18mm F2 XF R.....	E+ / E++	£169 - £179
27mm F2.8 XF.....	E++ / E59	£159 - £169
55-200mm F3.5-4.8 OIS XF.....	Mint-	£389 - £399
60mm F2.4 XF R Macro.....	E++ / Mint-	£279
Zeiss 12mm F2.8 Touit X.....		Mint- £589
Zeiss 32mm F1.8 Touit X.....	E+ / Mint-	£299 - £389

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++	£699
Olympus 8mm F3.5 Fish-Eye Zuiko D	Mint-	£349
Olympus 9-18mm F4.5-6 ED Zuiko	E++	£229
Sigma 10-20mm F4-5.6 EX DC HSME+ / E++	£159	-£179
Olympus 11-22mm F2.8-3.5 Zuiko ..E+ / Mint-	£219	-£269
Olympus 12-60mm F2.8-4 ED SWD ..E+ / E++	£279	-£349
Panasonic 14-150mm F3.5-5.6 Asph D	E++	£549
Olympus 14-35mm F2 SWD	E++	£949
Panasonic 14-50mm F2.8-3.5 OIS Asph	E++	£149
Olympus 14-54mm F2.8-3.5 MkII	E++	£299
Olympus 14-54mm F2.8-3.5 Zuiko ..E+ / E++	£129	-£189
Olympus 18-180mm F3.5-6.3 Zuiko	E++	£249
Panasonic 25mm F1.4 Summilux D	E++	£299
Olympus 35mm F3.5 Macro Zuiko	E++	£79 - £129
Olympus 40-150mm F4-5.6 ED Zuiko ..E+ / E++	£39	-£449
Olympus 50-200mm F2.8-3.5 SWD	E++	£449
Olympus 50-200mm F2.8-3.5 Zuiko ..E+ / E++	£299	-£369
Olympus 50mm F2 ED Macro Zuiko	E++	£249
Sigma 70-300mm F2.8 Apo EX DG HSM	Mint-	£349
Olympus 70-300mm F4-5.6 ED Zuiko	Mint-	£199

Micro 4/3rds Lenses

Panasonic 12-32mm F3.5-5.6 OIS G	E++	£179
Olympus 12-50mm F3.5-6.3 M.Zuiko	E++	£139
Panasonic 12.5mm F12 G 3d	E++ / Mint-	£79
Olympus 12mm F2 ED M.Zuiko	E+ / Mint-	£379 - £449
Panasonic 14-140mm F4-5.8 OIS HD	E++	£199
Panasonic 14-42mm F3.5-5.6 Asph OIS	E++ / Mint	£79 - £89
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko	Mint-	£289
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++	£129
Olympus 17mm F1.8 M.Zuiko Silver	Mint-	£279
Olympus 17mm F2.8 M.Zuiko	E++ / Mint-	£129
Sigma 19mm F2.8 DN - A	Mint-	£89
Voigtlander 25mm F0.95 Nokton	E	£449
Olympus 40-150mm F2.8 M.Zuiko Pro....	Mint-	£839 - £849
Olympus 40-150mm F4-5.6 ED M.Zuiko	E++	£89
Panasonic 42.5mm F1.2 Asph OIS	Mint-	£849
Panasonic 45-175mm F4-5.6 Asph PZ... E++ / Mint-	£179 - £199	
Panasonic 45-200mm F4-5.6 OIS	E++	£159 - £169
Olympus 45mm F1.8 M.Zuiko	E++	£129
Panasonic 45mm F2.8 DG Asph Macro	E++	£349
Sigma 60mm F2.8 DN	E++	£99
Olympus 60mm F2.8 ED Macro M.Zuiko	Mint-	£289
Olympus 75mm F1.8 ED Silver M.Zuiko ..	E++	£479 - £539
Panasonic 100-300mm F4-5.6 G OIS	E++	£279
Olympus MC-14 1.4x Teleconverter	Mint	£239

Sony NEX Lenses

10-18mm F4 E OSS	E++ £449
16mm F2.8 Nex Lens	Mint- £99
16-35mm F4 FE ZA OSS	Mint- £789
16-50mm F3.5-5.6 PZ OSS	Mint- £99
18-105mm F4 G OSS	Mint- £269
18-200mm F3.5-6.3 OSS	E++ / Mint- £369 - £399
18-55mm F3.5-5.6 OSS	E++ / Mint- £69 - £89
24-70mm F4 FE ZA OSS	Mint- £629
24mm F1.8 E	Mint- £389
30mm F3.5 E Macro	Mint- £109
55-210mm F4.5-6.3 OSS	Mint- £119
70-200mm f4 G OSS FE	Mint- £849
Sigma 19mm F2.8 DN	Mint- £89
Sigma 30mm F2.8 DN	Mint- £85
Tamron 18-200mm F3.5-6.3 Di III VC	E++ £199
Tamron 18-200mm F3.5-6.3 Macro	E++ £99

Canon EOS

EOS 1V Body Only	As Seen / E+	£149 - £329
EOS 1N Body Only		E+ £89 - £99
EOS 1 + E1 Booster	As Seen / E+	£79
EOS 1 Body Only		E+ £79 - £89
EOS 3 Body Only		E+ £99
EOS 30 Body Only		E++ £119
EOS 30 Date Body Only		E+ £69
EOS 30E Body Only	As Seen	£39
EOS 5 + 35-80mm + VG10 Grip		E+ £49
EOS 5 + VG10 Grip		E+ £49 - £59
EOS 5 Body Only		E+ £59
EOS 50E + 500mm F8		E+ £29
EOS 50E + BP50 Grip	As Seen / E+	£39 - £69
EOS 50E Body Only		E+ £29 - £49
EOS RT Body Only		Unused £149
22mm F2 STM		Mint- £89
24mm F2.8 EF		Exc £119

24mm F2.8 IS USM.....	Mint- £299
24mm F3.5 L TSE.....	E+ £649
24-70mm F2.8 L USM.....	E+ / E++ £679 - £689
24-70mm F4 L IS USM.....	Mint- £489
24-85mm F3.5-4.5 USM.....	E+ / Mint- £99 - £149
24-105mm F4 L IS USM.....	E+ / E++ £349 - £429
35-135mm F3.3-4.5 MM.....	E++ £449
35-350mm F3.5-5.6 L USM.....	Exc / E+ £499 - £529
40mm F2.8 STM.....	Mint- £99
45mm F2.8 TS-E.....	E++ £849
50mm F1.0 L USM.....	Mint- £2,750
50mm F1.2 L USM.....	E++ £779
50mm F1.4 USM.....	E++ / Mint- £199
50mm F1.8 EF Mk1.....	E+ / E++ £99 - £129
55-200mm F4.5-5.6 USM.....	E++ £59
55-200mm F4.5-5.6 USM II.....	E++ £69
55-250mm F4-5.6 EFS IS.....	E++ £89
60mm F2.8 EFS Macro.....	E+ £239
70-200mm F2.8 L IS USM II.....	E++ £1,149 - £1,189
70-200mm F4 L IS USM.....	E++ £599
70-200mm f4 L USM.....	E+ / E++ £299 - £339
70-300mm F4-5.6 IS USM.....	E+ / E++ £199 - £239
70-300mm F4-5.6 L IS USM.....	E+ £599
70-300mm F4.5-5.6 DO IS USM.....	E+ £299
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199
75-300mm F4-5.6 USM II.....	E+ £59
75-300mm F4-5.6 USM III.....	E+ / E++ £69 - £79
80-200mm F2.8 EF L.....	E+ £299
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49
80-200mm F4.5-5.6 USM.....	E+ £49
85mm F1.2 L USM.....	E+ £799
85mm F1.2 L USM MkII.....	E++ £949

300mm F2.8 L IS USM.....	Exc	£1,789
300mm F4 L IS USM.....	E+ / E++	£599 - £649
300mm F4 L USM.....	E+	£449
400mm F2.8 L IS USM.....	E+	£3,779
400mm F2.8 L USM.....	E+	£1,989
400mm f5.6 L USM.....	E++ / Mint-	£659 - £729
Contact 35-70mm F3.4 MM.....	E++	£289
Samyang 24mm F1.4 ED AS UMC.....	Mint-	£359
Sigma 10-20mm F4-5.6 DC HSM.....	E+ / E++	£189 - £219
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++	£259 - £299

Sigma 15-30mm F3.5-4.5 EX DG.....	E+ £199
Sigma 28mm F1.8 AF.....	Unused £99
Sigma 50mm F2.8 EX DG Macro.....	E++ £149
Sigma 70mm F2.8 EX DG Macro.....	E++ £189
Sigma 70-200mm F2.8 EX APO HSM.....	E+ / E++ £219 - £249

Sigma 70-210mm F2.8 Apo.....	E+ £99
Sigma 100-300mm F4 Apo EX HSM.....	E+ £249
Sigma 105mm F2.8 EX Macro.....	E+ / E++ £149 - £159
Sigma 120-300mm F2.8 EX DG OS HSM S....	E++ £1,599
Sigma 135-400mm F4.5-5.6 Apo.....	E++ £779
Sigma 150mm F2.8 EX DG Macro HSM..	E++ £319 - £349
Sigma 170-500mm F5-6.3 Apo.....	E+ £149 - £279
Sigma 300mm F2.8 Apo.....	Unused £299
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,299
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,549
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £179
Sigma 400mm F5.6 AF.....	E+ £79
Sigma 400mm F5.6 Apo.....	E+ £79
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £149
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,749
Tamron 24-135mm F3.5-5.6 Asph.....	E++ £149
Tamron 28-75mm F2.8 XR Di AF.....	E++ £189
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279
Tamron 70-200mm F2.8 Di LD (if) Macro.....	E+ £299
Tamron 90mm F2.8 SP AF Macro.....	E++ £219
Tamron 90mm F2.8 SP Di Macro.....	E++ £199
Tokina 28-80mm F2.8 ATX Pro.....	E++ £189
Tokina 35mm F2.8 Macro DX ATX.....	E++ £249
Tokina 50-135mm F2.8 DX ATX.....	E++ £299
Tokina 300mm F2.8 ATX SD.....	E+ £599
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £699 - £749
Zeiss 28mm F2 ZE.....	Exc / E+ £399 - £479

1.4x EF Extender.....	E++ £119
2x EF Extender.....	As Seen / E++ £79 - £129
2x EF II Extender.....	Mint- £179
2x EF MkII Extender.....	E+ / E++ £149 - £169
Kenko 2x Converter Pro300.....	Mint £79
Teleplus 2x MC4 Converter.....	E+ £35
Teleplus 2x MC7 Converter.....	E+ / Unused £39 - £49
270EX Speedlite.....	E++ £49
300EZ Speedlite.....	E+ / E++ £9 - £29
380EX Speedlite.....	E+ £39
420EX Speedlite.....	E+ / E++ £59 - £75
430EX Speedlite.....	E++ £89
430EZ Speedlite.....	E+ / E++ £29
540EZ Speedlite.....	E+ / E++ £29 - £49
550EX Speedlite.....	E+ / E++ £79 - £109
580EX MkII Speedlite.....	E+ £179
580EX Speedlite.....	E+ / E++ £119 - £149
600EX-RF Speedlite.....	E++ £349
Metz 50AF1 Digital.....	E++ £99

Nissin Di622 Speedlite	E+ £49 - £59
Nissin Di866 Flash	E++ £79
Sigma EF-610 DG ST Flash.....	E++ £49
Sigma EF500 DG ST Flash	E+ / E++ £19 - £39
Sigma EF500 ST Flash	E+ £39
Sigma EM-140 DG Macroflash.....	E++ £199
ML3 Macrolite	E++ £49
MR-14EX Macro Ringlite	E+ / Mint- £219 - £279
ST-E2 Transmitter	E+ / Mint- £49 - £79
Novoflex EOS Reverse Adapter	E+ £119
Rode Stereo Videomic Pro	Mint- £89
Technical Back E with Keyboard	Unused £49 - £75
TriPod Mount Ring B (B)	E++ £49
WFT-E7B Wireless Transmitter	Mint £399

Contax 645 Series

645 Complete	E++ £1,789
35mm F3.5 Distagon	E+ / Mint- £549 - £949
45mm F2.8 Distagon	E+ / E++ £399 - £699
45-90mm F4.5 Vario	E+ / E++ £1,399 - £1,599
120mm F4 Apo Macro	E+ / E++ £549 - £899
140mm F2.8 Sonnar	E+ / Unused £349 - £689
210mm F4 Sonnar	E+ / Mint- £389 - £499
350mm F4 Tele Apo Tessar	E++ £3,999
1.4x Mutar Converter	Mint- £499
220 Vacuum Film Insert	Mint- £99
645 Aluminium Roller Case	E+ £85
Auto Extension Tube 13mm	E++ £89
Large System Bag	E++ £179
Magazine + 220 Vacuum Insert	E++ £129
MFB-2 Polaroid Mag	Exc / Mint- £35 - £99
MSB1 Flash Bracket	E++ £149 - £199

Contax G Series

G2 Millennium Kit	E++ £1,450
G1 Body Only + G41 Mount.....	E+ £199
G1 Body + GD1 Back.....	E+ £169
G1 Body only.....	E+ £149 - £179
28mm F2.8 G.....	E+ / E++ £199 - £249
35-70mm F3.5-5.6 G Vario.....	E++ £399
90mm F2.8 G.....	E+ / E++ £129 - £229
90mm F2.8 G + GG3 Hood	E++ £199
GC11 Case (G1).....	E+ £39
GC21 CASE (G2).....	E+ £69
Goldfeil Leather Holdall	Mint- £149
TLA140 Flash.....	As Seen / Mint- £20 - £49
TLA200 Flash.....	E++ £79

Digital Mirrorless

Fuji Finepix X20.....	E++ £199
Fuji X-E1 Black Body Only	E++ £179
Fuji X-E2 Silver Body Only	E++ £299
Fuji X-Pro1 Body Only	E++ £249
Fuji X-T10 Black Body Only	Mint £399
Fuji X100s + Hood & Case	Mint- £499
Fuji X100S Black	Mint- £479
Fuji X100T - Silver	Mint- £679
Nikon J1 Black Body Only	E++ £479
Nikon V3 Black + 10-30mm	E++ £379
Olympus E-M5 MarkII L/Edition Body	Mint £849
Olympus E-M5 MKII Body Only - Black	E++ / Mint £619 - £649
Olympus E-M5 Black Body Only	E++ £279
Olympus E-PM1 Black Body Only	E++ £55
Olympus E-PM1 Body + FL14 Flash	E+ £109
Olympus E-P2 Black + 14-42mm	E++ £139
Olympus E-P2 Black Body Only	E+ £79
Olympus E-P2 Chrome Body Only	E+ £79
Olympus E-P5 Silver Body Only	E++ £279
Olympus E-PL1 Blue + 14-42	E++ £89
Panasonic G3 Body Only	E++ £89
Panasonic G6 Body Only	E++ £169
Panasonic GF-1 Body Only	E+ £59
Panasonic GF-1 + LVF1 Finder	E+ £79
Panasonic GF-3 Black Body	E++ / Mint- £49 - £59
Panasonic GH-3 Body + Grip	E++ £379
Samsung NX10 + 30mm	E+ £199
Sony A5100 Body Only	Unknown £279
Sony A7 Body Only	Mint- £679
Sony A7R Body Only	E++ / Mint- £789 - £819
Sony NEX3 + 18-55mm	E+ £97

Digital SLR Cameras

Canon EOS 1DS MKIII Body Only	E+ £799
Canon EOS 1DS Body Only	E+ £399
Canon EOS 1DX Body Only	E+ £3,189
Canon EOS 1D MKIV Body Only	E+ £1,349
Canon EOS 1D MKIIN Body Only	As Seen £249
Canon EOS 1D MKI Body Only	As Seen £149 - £199
Canon EOS 6D Body Only	E++ £839
Canon EOS 5D MKIII Body OnlyE+ / Mint- £1,579 - £1,649	
Canon EOS 5D MKII Body Only	As Seen / E+ £499 - £699
Canon EOS 5D + BG-E4 Grip	As Seen £219
Canon EOS 5D Body Only	E+ £279
Canon EOS 60D + Vertical Grip	E+ £299

Canon EOS 50D Body Only	As Seen £129
Canon EOS 30D Body Only	As Seen £79
Canon EOS 20D + BG-E2 Grip	E+ £89
Canon EOS 20D Body Only	As Seen / E+ £69 - £79
Canon EOS 1000D Body Only	E+ £119
Canon EOS 700D Body Only	E++ £279
Canon EOS 500D Body Only	As Seen / E+ £89 - £159
Canon EOS 350D Body Only	Exc £49
Canon EOS 300D Body Only	As Seen £49
Canon EOS M + 18-55mm	Mint- £169
Canon EOS M + 22mm F2	E++ £179
Fuji S5 Pro Body Only	E+ £189
Nikon D4 Body Only	E++ £2,189
Nikon D3X Body Only	E+ £1,189
Nikon D3 Body Only	As Seen / E++ £399 - £899
Nikon D810 Body Only	E++ £1,679
Nikon D800E Body Only	E++ £1,179
Nikon D800 Body Only	E+ / Mint- £949 - £1,029
Nikon D750 Body Only	E++ / Mint- £1,199 - £1,249
Nikon D700 + MB-D10 Grip	E++ £569
Nikon D700 Body Only	As Seen / E+ £349 - £529
Nikon D610 Body Only	E++ £699
Nikon D600 Body Only	E++ £649
Nikon D300 Body Only	E+ £199 - £239
Nikon D90 Body Only	E++ £179
Nikon D80 Body Only	Exc £99
Nikon D70 Body Only	As Seen £49
Nikon D5300 Body Only	Mint- £289 - £319
Nikon D5200 Body Only	Mint- £239
Olympus E300 + 40-150mm	E+ £89
Olympus E420 + 14-42mm	E+ £149
Olympus E450 + 14-42mm	E+ £129
Olympus E520 + 14-42mm	E++ £149
Olympus E600 + 14-42mm+40-150mm+Grip	E+ £259
Olympus E600 Body + HLD-5 Grip	Mint- £299
Olympus E620 + 14-42mm + 40-150mm	E++ £339
Olympus E620 + 14-42mm + HLD5 Grip	E++ £239
Pentax K5 Black Body Only	E++ £219
Pentax KX + 18-55mm	E++ £139
Pentax *ist DL Body Only	E+ £79
Pentax *ist D + 18-55mm	E++ £99
Pentax *ist D Body Only	As Seen £49
Samsung GX10 + 18-55mm	E++ £89
Sigma SD1 Merrill + 105mm + EF610 Flash	Mint- £849
Sony A200 Body Only	E+ £89
Sony A450 Body Only	E+ £119
Sony A550 + 18-55mm	E++ £249
Sony A550 Body Only	E++ £199
Sony A77 Body Only	E+ £299

Leica M Series

M + 35mm F1.4 Asph 60th Edition Set.....	Mint £8,499
M Monochrome Body Only (Typ 246).....	Mint- £4,985
M Monochrome Black Body Only E++ / Mint £3,549 -	£3,889
M-P Black Body Only.....	Mint- £4,199
M-P Chrome Body Only.....	Mint £4,299
M (240) Black Body Only.....	E+ / E++ £3,349 - £3,499
M (240) Chrome Body Only.....	E+ / E++ £3,199 - £3,349
M-E Anthracite Body Only.....	E++ £2,499
M9 Black Body Only.....	E+ / E++ £2,199 - £2,299
M9 Steel Grey Body Only.....	E++ £2,399
M8 Black Body Only.....	E+ £849
M8 Chrome Body Only.....	E+ £699
M6 Platinum + 50mm F1.4.....	Mint £6,449
M6TTL Millennium + 35mm F2 + 50mm F1.4.....	E++ £5,489
M6 Titanium + 35mm F1.4 + 50mm F1.4.....	E++ £4,489
M6 Titanium + 35mm F1.4.....	E+ £3,449
M6 Historica Edition.....	Mint £3,799
M7 0.72x Chrome Body Only.....	E++ £1,499
M6 0.72x Black Body Only.....	E+ £699
M4P Anniversary Chrome + 50mm F2.....	E++ £1,789
M2 Chrome Body Only.....	E+ £449
CL Black Body Only.....	E++ £349
Konica Hexar RF Limited Edition.....	Mint £2,489
Konica Hexar RF + 50mm F2 + Flash.....	E+ £749
16/18/21mm F4 Tri Elmar + Finder.....	E+ / Mint- £2,749 - £2,989
18mm F3.8 Asph M Black.....	Mint- £1,549
21mm F2.8 Asph M Black.....	E++ / Mint- £1,449 - £1,499
21mm F2.8 Asph M Black 6bit.....	E++ £1,499
21mm F2.8 M Black.....	E+ / E++ £849 - £1,199
21mm F3.4 Black.....	E+ £599
21mm F3.4 Super Elmar.....	Mint- £1,499 - £1,799
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F1.4 Asph M - Black.....	E+ £3,389
24mm F2.8 Asph M Black.....	Exc / E++ £989 - £1,349
24mm F2.8 Asph M Black 6bit.....	E++ £1,489
24mm F3.8 Asph M Black.....	Mint- £1,189 - £1,199
28/35/50 F4 Tri Elmar.....	E++ £2,399
28mm F2 Asph M Black.....	E+ £1,399
28mm F2 Asph M Black 6bit.....	E+ / E++ £1,489 - £1,589
28mm F2.8 Asph M Black 6bit.....	E++ / Mint- £1,149
28mm F2.8 M Black.....	E+ / E++ £649 - £689
35mm F1.4 Asph M Black.....	E+ £1,689
35mm F1.4 Asph M Black 6bit. E++ / Mint- £2,499 -	£2,749

The Kirk, Wester Balblair, Beaulay, Inverness. IV4 7BQ.





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35mm F2.4 Asph M Black 6bit.....	Mint- £1,149
35mm F2.5 M Black 6bit.....	E++ £829
35mm F2.5 M Black 6bit + Hood.....	Mint- £749
50mm F0.95 Asph M - Black.....	Mint- £6,399
50mm F0.95 Asph M 6bit - Black.....	E+ £5,989
50mm F1.4 Black.....	E+ £1,299
50mm F1.4 Chrome.....	E+ £689
50mm F2 Collapsible.....	As Seen / E+ £289 - £389
50mm F2 M Black.....	Exc £499 - £699
50mm F2 Apo M Black 6bit.....	Mint- £1,149
50mm F2 M Chrome.....	E++ £989
50mm F2 Rigid Chrome.....	E+ £399 - £449
50mm F2.4 M Black 6bit.....	Mint- £999
50mm F2.8 Elmar.....	Exc / E+ £199 - £289
50mm F2.8 M Chrome.....	E++ £549
65mm F3.5 Elmar.....	E+ / E++ £249 - £299
65mm F3.5 Elmar + 16464k Tube.....	E+ £349
75mm F2 Apo M Black 6bit.....	E++ £1,789
75mm F2.5 M Black 6bit.....	E++ / Mint- £749
90mm F2 Apo M Black.....	E++ £1,699
90mm F2 Apo M Black 6bit.....	E++ £1,879
90mm F2 Black.....	E++ £639
90mm F2 M Black.....	E++ £799
90mm F2 M Chrome.....	E++ £949
90mm F2.4 M Black 6bit + Hood.....	Mint- £1,149
90mm F2.5 Black 6 BIT + Hood.....	E++ £799
90mm F2.5 M Black 6bit.....	E++ £759
90mm F2.8 Chrome.....	As Seen / E+ £179 - £299
90mm F2.8 Chrome (Compact).....	Mint- £599
90mm F2.8 M Black.....	E+ / E++ £699 - £799
90mm F4 C Elmar.....	E++ £199
90mm F4 Collapsible.....	E+ / E++ £249 - £299
90mm F4 Elmar.....	Exc £149
90mm F4 Elmar E39.....	E+ £199
Minolta 90mm f4 M Rokkor.....	E+ / E++ £189 - £249
90mm F4 Macro M Set 6bit.....	E+ / Mint- £1,649 - £1,989
135mm F2.8 Black.....	E+ / E++ £249 - £299
135mm F2.8 M Black.....	E++ £349
135mm F3.4 Apo M Black.....	E++ £1,489
135mm F4 Black.....	E+ £289 - £349
135mm F4.5 Hektor.....	As Seen £45
135mm F4.5 Hektor + Tubes.....	As Seen £119
1.25x Viewfinder Magnifier.....	E+ / Mint- £119 - £139
1.4x Viewfinder Magnifier M.....	Mint- £149
18mm Chrome Viewfinder.....	E++ £379 - £399
21/24/28mm Viewfinder - Black.....	E++ / Mint- £229 - £249
24mm Black Viewfinder.....	E+ / E++ £179 - £299
28mm Black Viewfinder.....	E+ £169
Handgrip M.....	E++ £45
Motor M.....	E++ £249
Universal Wide Angle Finder M.....	E++ £379

Leica R Series	
R9 Anthracite Body Only.....	E+ £549 - £569
R9 Black Body Only.....	E++ £599
R8 Black Body Only.....	E+ / E++ £299 - £349
R8 Chrome Body Only.....	E++ £299 - £349
R7 Black Body Only.....	E+ £299
R7 Chrome Body Only.....	E+ / E++ £299
R6.2 Black Body Only.....	E+ £449
R6 Black Body Only.....	E+ £289 - £349
R5 Black Body Only.....	E+ / E++ £199 - £299
R5 Chrome Body Only.....	E++ £349
RE Black Body Only.....	E+ £179 - £219
R4S Model 2 Black Body Only.....	E+ £119
R4 Black Body Only.....	E+ £99 - £159
R3 MOT + Winder.....	E+ / E++ £179 - £199
R3 Black Body Only.....	E+ £109
SL2 Anniversary Body Only.....	E++ £599
SL2 MOT Black Body Only.....	E+ £389
SL Chrome + 50mm F2.....	E+ £299
SL Chrome Body Only.....	E+ / E++ £159 - £179
15mm F2.8 Asph ROM.....	Mint £4,499
21mm F4 R 3cam.....	E+ £599
21-35mm F3.5-4 Asph ROM.....	E++ £1,449
24mm F2.8 ROM.....	E++ £899 - £999
28mm F2.8 PCS Shift.....	E++ £849
28-70mm F3.5-4.5 R 3cam.....	E+ £199 - £299
28-70mm F3.5-4.5 ROM.....	E++ £399
28-90mm F2.8-4.5 ROM.....	E++ £2,750
35-70mm F3.5 R Japan.....	E+ £249
50mm F2 R 3cam.....	E+ £329
60mm F2.8 R 3cam Macro.....	E++ £349
60mm F2.8 R Macro + Tube.....	E+ £349
70-210mm F4 R 3cam.....	E+ / E++ £299 - £349
75-200mm F4.5 R 3cam.....	E+ £129 - £149
80-200mm F4.5 R 3cam.....	E+ £189 - £199
90mm F2.8 R 3cam.....	E+ £279
100mm F2.8 APO Macro 3cam.....	Mint- £1,299
100mm F2.8 APO Macro ROM.....	E+ £1,049
105-280mm F4.2 Vario ROM.....	E+ £2,499
135mm F2.8 R 3cam.....	E+ £249
180mm F2.8 R 3cam.....	E++ £499

180mm F3.4 Apo R 3cam.....	E+ / E++ £589 - £649
250mm F4 R 3cam.....	E++ £299
280mm F2.8 Apo R 3cam.....	E++ £1,999
1.4x Apo Extender R.....	E++ £299
2x Extender R.....	Exc / E++ £49 - £129
Angle Finder R.....	E+ / E++ £39 - £99
Angle Finder R (14300).....	E++ £59 - £125
Bellows R + 100mm F4 R.....	As Seen £199
Macro Adapter R.....	E++ / Mint- £69 - £125
Motordrive Set R8/R9.....	E+ £249
Motorwinder R8/R9.....	E+ / E++ £99 - £249
STA-1 Tripod Collar (100/2.8 Apo).....	Mint- £99

Mamiya 645 Series	
645E Body Only.....	E+ £189
M645J Body + Prism.....	E++ £149
24mm F4 ULD Fisheye.....	E++ £599
50mm F4 C Shift.....	E+ £199
55mm F2.8 C.....	E+ £59 - £79
55-110mm F4.5 N.....	E+ £159
75-150mm F4.5 C.....	E++ £249
80mm F2.8 C.....	As Seen £39
105-210mm F4.5 C ULD.....	As Seen / E++ £65 - £149
120mm F4 Macro A.....	E+ £239
150mm F3.5 C.....	E+ / E++ £45 - £115
150mm F3.5 N.....	E+ / E++ £65 - £79
150mm F3.8 Leaf Shutter.....	E++ £229
150mm F4 C.....	E++ £69 - £99
210mm F4 C.....	As Seen / E++ £59 - £139
210mm F4 N.....	As Seen / E++ £49 - £99
300mm F5.6 C.....	E+ / E++ £89 - £129
500mm F5.6 C.....	E+ £269
Teleplus 2x MC6 Converter.....	E++ £35
Vivitar 2x Converter.....	E+ £49
120 Super Mag.....	E+ £35
Polaroid Mag (645).....	E++ £35
Auto Extension Tube 2.....	E+ / E++ £15 - £25
Auto Extension Tube 3S.....	E+ £19
Auto Extension Tubes No 1/2/3S.....	E+ £49
Cable Release Type A 1m.....	E++ £29
Flash L Grip (GL402).....	E++ £29
Prism Finder 645.....	As Seen / E++ £29 - £59
Prism Finder FP401.....	E+ £49
Prism Magnifier.....	E+ £29

Mamiya 7/7II Series	
7II Black + 80mm F4 L.....	E++ £1,649
7II Black Body Only.....	Exc £849
43mm F4.5 L + Finder.....	E++ / Mint- £649 - £749
50mm F4.5 L + Finder.....	Mint- £689
65mm F4 L.....	E++ £439
150mm F4.5 L.....	E+ / E++ £349
210mm F8 L + Finder.....	E++ £649
Finder 150mm FV702.....	E++ £125 - £149
Panoramic Adapter AD701.....	E++ £59 - £65
ZE702 Polarising Filter.....	E++ / Mint- £69 - £89

Mamiya RB67 Series	
Pro S Gold Edition.....	Mint- £949
Pro S Complete + Prism.....	E+ £399
Pro S Complete.....	Exc / E+ £299 - £389
Pro Body + WLF.....	E++ £119
65mm F4 KL.....	E++ £249
65mm F4.5.....	E+ £129
90mm F3.8 C.....	E+ £79
140mm F4.5 C Macro.....	As Seen £79
150mm F4 C Soft Focus.....	E+ / E++ £129
180mm F4.5.....	As Seen £69
180mm F4.5 C.....	As Seen £75 - £99
180mm F4.5 KL-A.....	E++ £169
250mm F4.5.....	As Seen / E++ £79 - £149
250mm F4.5 C.....	As Seen £89
2x Converter MC6.....	E++ £29
Angle Finder.....	E++ £79
Magnifying Hood.....	E+ £49
Prism Finder.....	E+ £59
Auto Extension Tube No1.....	E+ / E++ £29 - £55
Auto Extension Tube No2.....	E+ / E++ £29 - £39
Double Cable Release.....	E++ £29
Flash L Grip.....	E+ £25
Proshade.....	E++ £25
ProSD 120 Mag (6x4.5cm).....	Mint- £69
ProS 120 Mag.....	E+ £39
ProS 120 Mag (6x4.5cm).....	E+ / E++ £35 - £39
ProS 220 Mag.....	E++ £145

Mamiya RZ67 Series	
Pro II Complete.....	E+ £549
Pro Complete.....	E+ £449
Pro Body + WLF.....	E+ £179
37mm F4.5 Fisheye.....	E++ £399
50mm F4.5.....	Exc / E++ £249 - £350
65mm F4 L-A.....	E++ £249
75mm F4.5 Shift W.....	E+ £399
75mm F4.5-M SB L.....	E++ £239

100-200mm F5.2 W.....	E+ / E++ £219 - £399
180mm F4.5 L SB.....	E++ £249
180mm F4.5 W.....	As Seen / E++ £89 - £129
180mm F4.5 WN.....	As Seen / E++ £89 - £189
250mm F4.5.....	Exc / E+ £129
250mm F4.5 W.....	E++ £149
360mm F6.....	E+ £169
1.4x Converter.....	Exc / E++ £119 - £199
120 Pro Mag.....	E+ £65
120 Pro Mag (6x4.5).....	E++ £49
220 Pro II Mag.....	E+ £25
220 Pro Mag.....	E+ £25
Polaroid Mag (RZ67).....	E+ / E++ £29 - £35
AE Prism Finder.....	As Seen / E+ £79 - £179
Auto Extension Tube NA703.....	Mint- £49
Auto Extension Tube No 1.....	E+ / Mint £49 - £79
Auto Extension Tube No 2.....	E++ / Mint £49 - £79
Double Cable Release.....	E+ / E++ £25 - £29
Front Bellows Hood G3.....	E++ / Mint- £25 - £29
IR1 Infra Red Set.....	E+ £39
Tilt/Shift Adapter (RZ67).....	Mint- £349
Winder II.....	Exc / E+ £39 - £49

Nikon AF	
F6 Body Only.....	E+ / E++ £689 - £699
F5 Anniversary Body Only.....	E++ £649
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	E+ £249 - £299
F100 Body + MB15 Grip.....	E+ £129
F100 Body + MF29 Back + Grip.....	E+ £149
F100 Body Only.....	E++ £149
F80 Chrome Body Only.....	E+ £39
10-24mm F3.5-4.5 G AFS DX.....	E+ £439
12-24mm F4 G AFS DX ED.....	E++ £349
14-24mm F2.8 G AFS ED.....	E+ / Mint- £889 - £949
16-35mm F4 G AFS ED VR.....	E++ / Mint- £629 - £649
16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ £259
17-55mm F2.8 G AFS DX IFED.....	E++ £419
18mm F2.8 AFD.....	E++ £599
18-35mm F3.5-4.5 AFD.....	E++ / Mint- £249
18-70mm F3.5-4.5 G AFS ED DX.....	E++ £99
18-105mm F3.5-4.5 G AFS ED DX VR.....	Mint£149
18-135mm F3.5-5.6 AFS DX.....	E+ £119
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint£259 - £279
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £349
20mm F2.8 AFD.....	Exc / E++ £199 - £319
20-35mm F2.8 AFD.....	E+ £449
24mm F1.4 G AFS ED.....	E++ / Mint- £919 - £929
24mm F2.8 AFN.....	E++ £149
24-70mm F2.8 G AFS ED.....	E+ £749 - £769
24-85mm F2.8-4 AFD.....	E++ £299
24-85mm F3.5-4.5 G ED VR.....	E++ £279
24-120mm F3.5-5.6 ED AFD.....	E++ £129
24-120mm F4 AFS G ED VR.....	E++ / Mint £499 - £529
28mm F2.8 AFD.....	E+ / Mint- £159 - £169
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £489
35mm F1.8 G AFS DX.....	E++ £109
35mm F2 AFD.....	E++ / Mint- £169 - £189
35-70mm F2.8 AFD.....	E+ £159
35-105mm F3.5-4.5 AFD.....	E++ £79
40mm F2.8 G AFS DX Micro.....	Mint- £129
50mm F1.4 AFD.....	E++ £179
50mm f1.8 AFD.....	E+ / E++ £65 - £79
50mm F1.8 G AFS.....	Mint- £119
50mm F1.8 G AFS (Retro).....	Mint- £159
55-200mm F4-5.6 AFS DX G VR.....	E++ / Mint- £109
60mm F2.8 AF Micro.....	E++ £179
60mm F2.8 AFD Micro.....	E+ / E++ £199 - £229
60mm F2.8 AFS ED Micro.....	E++ £279
70-180mm F4.5-5.6 AFD Micro.....	E+ / E++ £849 - £949
70-200mm F2.8 G AFS ED VR II.....	E++ £1,049
70-210mm F4 AF.....	E+ £159
70-210mm F4-5.6 AFD.....	E++ £79
70-210mm F4-5.6 AFN.....	E+ £79
70-300mm F4-5.6 AFG.....	E+ / E++ £49 - £59
70-300mm F4-5.6 ED AFD.....	E+ / E++ £119 - £129
75-240mm F4.5-5.6 AFD.....	E++ £75
80-200mm F2.8 ED AF.....	E+ £279
80-200mm F2.8 ED AFD.....	Exc / E++ £219 - £449
80-200mm F2.8 ED AFS.....	E+ £449
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £449
80-400mm F4.5-5.6 G AFS ED VR.....	E+ / Mint- £1,099 - £1,329
85mm F1.4 AFD.....	Exc / E++ £349 - £549
85mm F1.8 AFD.....	E++ £229
105mm F2 AF DC.....	E++ / Mint- £529 - £549
105mm F2.8 AF Micro.....	E++ £249
105mm F2.8 AFD Micro.....	E++ / Mint- £349
105mm F2.8 AFS G VR Micro.....	E++ £429 - £449
200mm F2 G AFS VR.....	E++ £2,199
200-400mm F4 G VR AFS IFED.....	E+ / E++ £2,199 - £2,499
300mm F2.8 G AFS ED VR.....	E+ / E++ £2,389 - £2,749
300mm F2.8 G AFS ED VR II.....	Mint- £3,189
300mm F2.8 IF ED AFS.....	E++ £1,849
300mm F2.8 IFED AF-I.....	E++ £1,689

300mm F2.8 IFED AFS II.....	E+ £1,999
300mm F4 AFS IFED.....	E+ / E++ £499 - £639
400mm F2.8 AFS II.....	E++ £3,499
400mm F2.8 G AFS IF VR.....	E++ £4,379
500mm F4 AFS IFED.....	E+ £2,599
500mm F4 G AFS VR IF ED.....	E++ £4,599
500mm F4 P IFED AIS + TC16A Converter.....	E+ £1,390
Samyang 24mm F1.4 AE ED AS UMC.....	Mint- £369
Samyang 24mm F3.5 Tilt-Shift ED AS UMC.....	Mint- £529
Samyang 35mm F1.4 AE AS UMC.....	E+ £279
Sigma 17-35mm F2.8-4 EX.....	E+ £99
Sigma 17-70mm F2.8-4 DC OS HSM.....	Mint- £219
Sigma 18-50mm F2.8 EX DC Macro.....	E++ £129
Sigma 18-200mm F3.5-5.6 DC OS HSM II.....	E+ £129
Sigma 18-250mm F3.5-5.6 DC OS.....	E++ £179
Sigma 50mm F2.8 EX DG MACRO.....	E++ £149
Sigma 50-150mm F2.8 Apo HSM II.....	E+ £349
Sigma 70-200mm F2.8 APO EX DG II Macro.....	E+ £279
Sigma 100-300mm F4 Apo EX HSM.....	E+ £299
Sigma 120-300mm F2.8 EX DG OS HSM S.....	E++ £1,599
Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E+ / E++ £419 - £439
Sigma 150-600mm F5-6.3 DG OS HSM Sport.....	Mint- £989
Sigma 150mm F2.8 Apo DG HSM Macro.....	E+ £299
Sigma 180mm F3.5 EX Macro APO.....	E++ £349
Sigma 400mm F5.6 Apo.....	E++ £159
Sigma 500mm F4.5 APO EX DG HSM.....	E++ £2,399
Tamron 17-50mm F2.8 XR Di II.....	E+ £159
Tamron 17-50mm F2.8 XR Di II VC.....	E++ £199
Tamron 18-200mm F3.5-5.6 XR Di II.....	E++ £99
Tamron 18-270mm F3.5-6.3 Di II VC.....	E+ £149
Tamron 90mm F2.5 SP AF Macro.....	E++ £149
Tamron 90mm F2.8 SP Di Macro.....	Exc / Mint- £189 - £219
Tamron 200-400mm F5.6 AF LD.....	E++ £169 - £199
Tokina 11-16mm F2.8 ATX Pro DX.....	E++ £279
Tokina 12-24mm F4 ATX PRO SD.....	E++ £219
Tokina 20-35mm F2.8 ATX Pro.....	E++ £269
Tokina 35mm F2.8 Macro DX ATX.....	E++ £229
Tokina 50-135mm F2.8 DX ATX Pro.....	E++ £329
Tokina 80-400mm F4.5-5.6 ATX.....	E++ £199
Tokina 400mm F5.6 ATX SD.....	E+ £179
Voigtlander 20mm F3.5 SLII.....	Mint- £279
Zeiss 18mm F3.5 ZF.2.....	E++ £699
Zeiss 21mm F2.8 ZF.....	E++ £749
Zeiss 25mm F2.8 ZF.....	E++ / Mint- £425 - £449
Zeiss 25mm F2.8 ZF.2.....	E++ £499 - £549
Zeiss 35mm F2 ZF.2.....	Mint- £599
Zeiss 50mm F1.4 ZF.2.....	E++ £399
Zeiss 85mm F1.4 ZF.....	Mint- £689
Zeiss 85mm F1.4 ZF.2.....	E++ £749
Sigma 1.4x Apo EX DG Converter.....	Mint- £99 - £109
Sigma 2x EX Converter DG.....	E++ £119
Teleplus 2x MC7 Converter.....	E++ £45
TC-14E Converter.....	E++ £149
TC-20 EIII AFS Converter.....	Mint- £269
TC-20E Converter.....	E++ £119 - £129
TC-20EII Converter.....	E++ £179
Sigma EM-140 DG Macroflash.....	Mint- £199
R1C1 Speedlight Commander Set.....	E++ £399
SB21B Ringflash.....	E++ / Mint- £99 - £179
SB22 Speedlight.....	E+ £35
SB22S Speedlight.....	E+ £35
SB24 Speedlight.....	E+ £39
SB25 Speedlight.....	E++ £49
SB26 Speedlight.....	Exc £35
SB27 Speedlight.....	E+ £49
SB400 Speedlight.....	Mint- £69
SB500 Speedlight.....	Mint- £149
SB50DX Speedlight.....	E+ / E++ £35 - £49
SB600 Speedlight.....	E+ / E++ £99 - £129
SB80DX Speedlight.....	E+ / E++ £79
SB900 Speedlight.....	E+ / Mint- £179 - £219
SB910 Speedlight.....	E++ £259
SD8 Battery Pack.....	E++ £35
SD8A Battery Pack.....	Mint- £39
SU800 Wireless Commander.....	E++ £189

Olympus OM Series	
OM3 Black Body Only.....	E+ £349
OM4 Black Body.....	E+ £129
OM2SP Black Body Only.....	E+ £99
OM1N Chrome + 50mm F1.8.....	E+ £89
OM1N Chrome Body + T32 Flash.....	As Seen £69
OM30 Chrome Body Only.....	E+ / E++ £35 - £39
OM10 Chrome Body + Manual Adapter.....	E+ £29
OM10 Chrome Body Only.....	E+ £29
35mm F2.8 Zuiko Shift.....	E+ £249
50mm F3.5 Macro Zuiko.....	As Seen £79



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X-E2s
+18-55



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18mm f2	£359
23mm f1.4	£607
27mm f2.8	£292
35mm f1.4	£367
35mm f2 WR	£299
56mm f1.2	£687
56mm f1.2 APD	£899
60mm f2.4 MACRO	£405
90mm f2 WR	£617
16-55mm f2.8	£699
18-55mm	£425
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55-200mm	£467
50-140mm f2.8	£1037
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Zeiss Touit 50mm f2.8 Macro	£499



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X-T1 + 18-135 £1079



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12-40mm f2.8 PRO	£699
40-150mm f4-5.6	£149
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Canon Professional Dealer

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EOS 5D Mk III with £250 Cash Back	£2,178	8-15mm f4 L Fisheye	£899	70-200mm f2.8 L IS II	£1,499	100mm Macro f2.8	£373
EOS 5D III + 24-70 f2.8 II	£3,477	10-18mm f4.5-5.6 IS	£181	70-300mm f4-5.6 IS	£368	100mm Macro f2.8 L IS	£619
EOS 5Ds £250 Cashback	£2,599	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£894	300mm f4 L IS	£959
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EOS 7D MkII £100 CB	£1,179	17-40mm f4 L	£499	200-400mm f4 L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,698
EOS 6D £150 Cash Back	£1,107	17-55mm f2.8 IS	£502	24mm f2.8 IS	£429	500mm f4 L IS II	£6,898
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EOS 70D + 18-135 STM	£929	24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
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2 YEAR UK WARRANTY		D5500 + 18-140mm	£699	80-400mm f4.5-5.6 AFD VR	£1,699	300mm f2.8 G VR II	£4,129
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D500 Body - Pre Order	£1,729	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£569	500mm f4E FL ED VR	£7,995
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D810 + 24-120mm f4	£2,845	16-35mm f4 VR	£829	28mm f1.8 G	£489	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 24-70mm f2.8	£3,444	16-85mm f3.5-5.6 VR DX	£479	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,465
D810 + 14-24mm f2.8	£3,525	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,349	PC-E 45mm f2.8	£1,393
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D750 + 24-120mm f4	£1,899	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£329	1.4x TC-14 E III Converter	£429
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D610 + 24-120mm f4	£1,748	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
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D7100 + 18-105mm VR	£799	70-200mm f4 VR	£899	85mm f3.5 Micro VR DX	£349	UK STOCK	UK STOCK

Hasselblad

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H5D-200 Multi-Shot	£27,858	Monochrome body Black	£3,995
See our web site for lens prices		T body + 23mm Lens	£2,049
		T body + 18-56mm Lens	£1,949
		X-U Camera	£2,400
		Q Camera	£2,900
		X (type 113) Silver/Black	£1,299
		X-E (type 102)	£999
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		See Website for full list of Leica lenses and accessories	

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28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2 Milvus Macro	£1,299
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Hasselblad V - HM1 100 Polaroid Back	£75
Hasselblad 120mm f4 Macro HC	£1,495
Hasselblad Vsystem 16mm Ext. Tube	£50
Hasselblad 28mm f4 HCD	£2,250
Hasselblad 28mm f4 HCD	£2,295
Hasselblad Vsystem 45Psm finder	£75
Leica S Body + 70mm S Lens	£5,995
Fuji ASK 4000 Printer + media	£795
Leica M-9P Black body	£2,250
Leica T 23mm f2 Summicron	£795
Leica M-Mount 28mm f2 (6-bit coded)	£2,150
Leica M-Mount 35mm f2.5 (6-bit coded)	£995
Leica X-Vario Black - New	£1,295
Leica Q + Grip	£2,700
Canon EOS 1D Mk III	£549

Leica

S (type 007) Body	£11,995
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver/Black	£4,749
M (type 240) Silver/Black	£4,299
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Monochrome (type 246) Black	£5,950
Monochrome body Black	£3,995
T body + 23mm Lens	£2,049
T body + 18-56mm Lens	£1,949
X-U Camera	£2,400
Q Camera	£2,900
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See Website for full list of Leica lenses and accessories	

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10x32 Ultravid HD-Plus	£1,375
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8x42 Ultravid HD Monovid	£1,399
7x42 Ultravid HD-Plus	£339
8x42 Ultravid HD-Plus	£1,399
10x42 Ultravid HD-Plus	£1,449
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12x50 Ultravid HD-Plus	£1,575
12x50 Ultravid HD-Plus	£1,665

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XF 16mm f1.4 R WR	£699
XF 23mm f1.4	£629
XF 60mm f2.4 R	£408
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XF 90mm f2 R LM WR	£629

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Cash back available

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18-35mm f1.8 DC Art	£549
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18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
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70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
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50mm f1.4 DG Art	£579
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190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MXPRO-3W	£109
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EF 11-24mm f4 L USM.....	£2799
EF 16-35mm f2.8 L USM MkII.....	£1060
EF-S 17-55mm f2.8 IS USM.....	£519
EF-S 18-135mm f3.5-5.6 IS STM.....	£295
EF 24-70mm f2.8 L II USM.....	£1400
EF-S 10-18mm f4.5-5.6 IS STM.....	£179
EF-S 100-400mm f4.5-5.6 L IS II USM..	£1799
EF 70-200mm f2.8 L IS II USM.....	£1499
EF 70-200mm f4 L USM.....	£439
EF 70-300mm f4.5-5.6 DO IS USM.....	£1089
EF 70-300mm f4.5-6 L IS USM.....	£876
EF 24-105mm f4 L IS USM.....	£727
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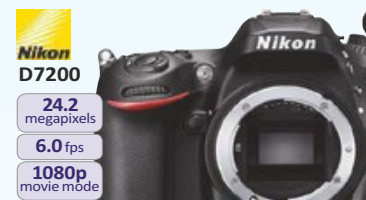
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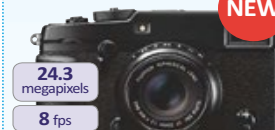


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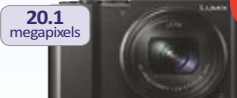
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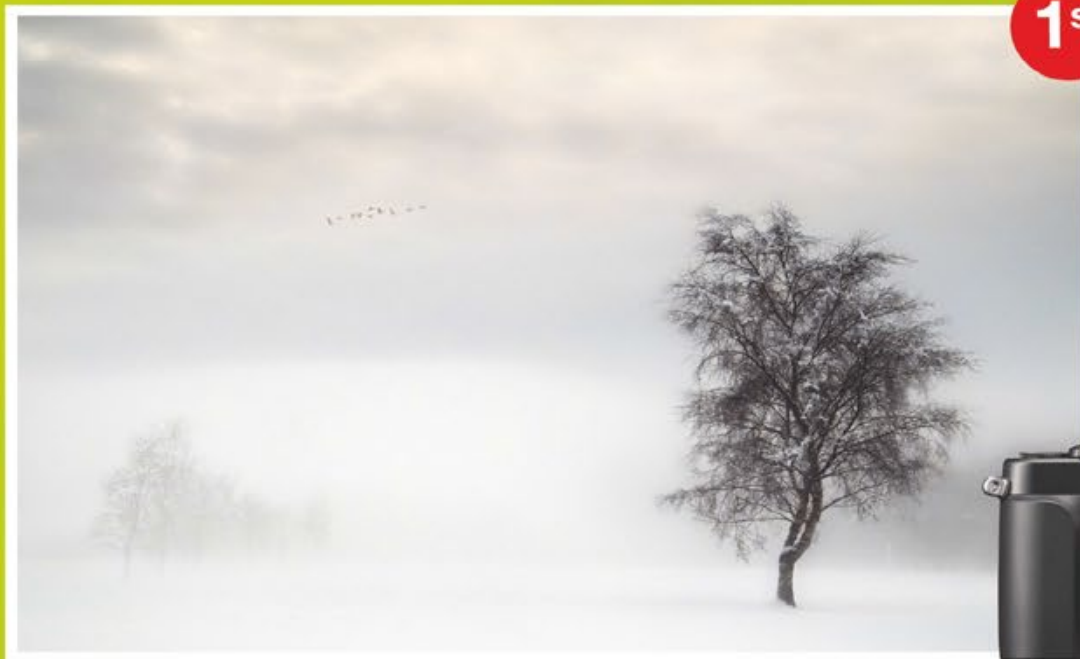
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PGI29 Pixma Pro 1 Originals: Set of 12 £229.99 Colours 36ml each £19.99		No.16 Fountain Pen Inks Originals: No.16 Set of 4 £22.99 No.16 Black 5.4ml £7.99 No.16 Colours 3.1ml each £5.99 No.16XL Set of 4 £42.99 No.16XL Black 12.9ml £14.99 No.16XL Colours 6.5ml each £11.99 Compatibles: No.16 Set of 4 £14.99 No.16 Black 12ml £3.99 No.16 Colours 12ml each £3.99	
PGI72 Pixma Pro 10 Originals: Set of 10 £94.99 Colours 14ml each £9.99		No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99	
CLi42 Pixma Pro 100 Originals: Set of 8 £74.99 Colours 13ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99	
CLi8 Pixma Pro 9000 Originals: Set of 8 £74.99 Colours 14ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
PGI9 Pixma Pro 9500 Originals: Set of 10 £84.99 Colours 14ml each £8.99 Compatibles: Set of 10 £44.99 Colours 14ml each £4.99		T0481-T0486 Seahorse Inks Originals: Set of 6 £69.99 Colours 13ml each £16.99 Compatibles: Set of 6 £19.99 Colours 13ml each £3.99	
More Canon Inks... Originals: PGI520/CLi521 Set of 5 £42.99 PGI520 Black 19ml £9.99 CLi521 Colours 9ml £8.99 PGI525/CLi526 Set of 5 £42.99 PGI525 Black 19ml £9.99 CLi526 Colours 9ml £8.99 PGI550/CLi551 Set of 5 £37.99 PGI550 Black 15ml £9.99 CLi551 Colours 7ml £7.99 PGI550/CLi551XL Set of 5 £54.99 PGI550XL Black 22ml £11.99 CLi551XL Colours 11ml £10.99 PG540 Black 8ml £10.99 PG540XL Black 21ml £15.99 CL541 Colour 8ml £13.99 CL541XL Colour 15ml £15.99 PG545XL Black 15ml £13.99 CL546XL Colour 13ml £15.99 Compatibles: PGI5 Black 27ml £4.99 CLi8 Colours 13ml £3.99 PGI5/CLi8 Set of 5 £19.99 PGI520 Black 19ml £4.99 CLi521 Colours 9ml £3.99 PGI520/CLi521 Set of 5 £19.99 PGI525 Black 19ml £4.99 CLi526 Colours 9ml £3.99 PGI525/CLi526 Set of 5 £19.99 PGI550XL Black 25ml £4.99 CLi551XL Colours 12ml £3.99 PGI550/CLi551XL Set of 5 £19.99 BCi6 Colours 15ml £2.99 PG40 Black 28ml £12.99 CL41 Colour 24ml £16.99 PG50 Black 28ml £12.99 CL51 Colour 24ml £14.99 PG510 Black 11ml £13.99 CL511 Colour 11ml £15.99 PG512 Black 18ml £13.99 CL513 Colour 15ml £15.99 PG540XL Black 21ml £13.99 CL541XL Colour 15ml £14.99 PG545XL Black 15ml £11.99 PG546XL Black 21ml £12.99		T0541-T0549 Frog Inks Originals: Set of 8 £105.99 Colours 13ml each £14.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
		T0591-T0599 Lily Inks Originals: Set of 8 £89.99 Colours 13ml each £11.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
<i>Many more in stock!</i>		<i>More Epson inks >>></i>	

Many more in stock!

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



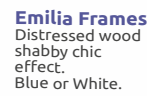
Travel Albums
Over a dozen designs in stock.



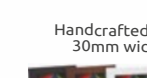
Grafton Albums
Available in Burgundy or Blue.



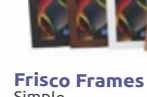
Baby Albums
Multiple different designs available.



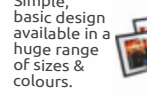
Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Wood Bevel, Glass Front:

Emilia 6x4 two colours **£4.99**
Emilia 7x5 two colours **£5.99**
Emilia 8x6 two colours **£6.99**
Emilia 10x8 two colours **£7.99**
Emilia 12x8 two colours **£8.99**
Rio 6x4 four colours **£5.99**
Rio 7x5 four colours **£6.99**
Rio 8x6 four colours **£7.99**
Rio 10x8 four colours **£8.99**
Rio 12x8 four colours **£9.99**

More Ink Cartridges...

EPSON	hp
T0711-T0714 Cheetah Inks Originals: Set of 4 £32.99 Black 7.4ml £8.99 Colours 5.5ml each £8.99 Compatibles: Set of 4 £14.99 Black 7.4ml £4.99 Colours 5.5ml each £3.99	Originals: No.38 Colours 27ml each £26.99 No.62XL Black 12ml £21.99 No.62XL Colour 11.5ml £23.99 No.300 Black 4ml £10.99 No.300 Colour 4ml £12.99 No.301 Black 3ml £9.99 No.301 Colour 3ml £11.99 No.301XL Black 8ml £18.99 No.301XL Colour 6ml £18.99 No.350 Black 4.5ml £11.99 No.351 Colour 3.5ml £14.99 No.363 Black 6ml £13.99 No.363 C/M/Y/PC/PM each £9.99 No.363 SET OF 6 £39.99 No.364 Black 6ml £7.99 No.364 PB/C/M/Y 3ml each £6.99 No.364 SET OF 4 £21.99 No.364XL Black 14ml £13.99 No.364XL PB/C/M/Y 6ml each £12.99 No.364XL SET OF 4 £49.99 No.920XL SET OF 4 £46.99 No.932XL SET OF 4 £43.99 No.950XL SET OF 4 £69.99 Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

ILFORD GALERIE PROFESSIONAL INKJET PHOTO RANGE	Perma Jet
Photo Glossy 160gsm: 6x4 50 sheets £3.99 A4 100 sheets £12.99 Photo Satin 200gsm: 6x4 100 sheets £9.99 A4 100 sheets £19.99 Photo Glossy 200gsm: 6x4 100 sheets £9.99 A4 20 sheets £6.99 Premium Pearl 270gsm: 6x4 50 sheets £6.99 A4 20 sheets £8.99 Premium Gloss 270gsm: A4 25 sheets £8.99 A3 25 sheets £15.99 A3+ 25 sheets £19.99 Smooth Pearl 310gsm: 6x4 100 sheets £14.99 7x5 100 sheets £17.99 A4 25 sheets £12.99 A4 100 sheets £39.99 A4 250 sheets £84.99 A3 25 sheets £25.99 A3+ 25 sheets £35.99 17" Roll 30 metres £69.99 24" Roll 30 metres £96.99 Smooth Gloss 310gsm: 6x4 100 sheets £14.99 7x5 100 sheets £17.99 A4 25 sheets £12.99 A4 100 sheets £39.99 A3 25 sheets £25.99 A3+ 25 sheets £35.99 Premium Matt Duo 200 gsm: A4 50 sheets £12.99 A3+ 50 sheets £34.99 Heavy Duo Matt 310gsm: A4 50 sheets £17.99 A3+ 50 sheets £44.99 Gold Fibre Silk 310gsm: A4 50 sheets £37.99 A3+ 50 sheets £89.99 Gold Mono Silk 270gsm: A4 25 sheets £16.99 A3+ 25 sheets £42.99	Smooth Pearl 280gsm: 6x4 100 sheets £12.99 7x5 100 sheets £18.99 A4 50 sheets £18.99 A4 50 sheets £18.99 A3 50 sheets £35.99 A3+ 25 sheets £28.99 17" Roll 30 metres £64.99 24" Roll 30 metres £89.99 Ultra Pearl 295gsm: 6x4 100 sheets £14.99 7x5 100 sheets £20.99 A4 25 sheets £12.99 A3 25 sheets £22.99 A3+ 25 sheets £30.99 13" Roll 10 metres £21.99 17" Roll 30 metres £68.99 24" Roll 30 metres £92.99 Titanium Lustre 280gsm: A4 25 sheets £22.99 A3 25 sheets £44.99 A3+ 25 sheets £62.99 Oyster 271gsm: 6x4 100 sheets £12.99 7x5 100 sheets £18.99 A4 50 sheets £18.99 A3 25 sheets £22.99 A3+ 25 sheets £28.99 13" Roll 10 metres £26.99 17" Roll 30 metres £64.99 24" Roll 30 metres £89.99 Gloss 271gsm: 6x4 100 sheets £12.99 7x5 100 sheets £18.99 A4 50 sheets £22.99 A3 25 sheets £28.99 A3+ 25 sheets £26.99 13" Roll 10 metres £24.99 17" Roll 30 metres £64.99 24" Roll 30 metres £89.99 Matt Plus 240gsm: 6x4 100 sheets £10.99 7x5 100 sheets £13.99 A4 50 sheets £13.99 A3 25 sheets £17.99 A3+ 25 sheets £22.99 13" Roll 10 metres £24.99 17" Roll 30 metres £42.99 24" Roll 30 metres £58.99 Matt Proofing 160gsm: A4 150 sheets £18.99 A3 75 sheets £22.99 17" Roll 30 metres £26.99 24" Roll 30 metres £36.99 Double Sided Matt 250gsm: A4 100 sheets £24.99 A3 50 sheets £27.99 Fine Art / Fibre Base Papers: FB Gold Silk A4 25 sh £23.99 FB Gold Silk A3 25 sh £47.99 FB Distinction A4 25 sh £25.99 FB Distinction A3 25 sh £48.99 FB Royal A4 25 sheets £28.99 FB Royal A3 25 sheets £56.99 FB Gloss A4 25 sheets £26.99 FB Gloss A3 25 sheets £51.99 FB Matt A4 25 sheets £19.99 FB Matt A3 25 sheets £38.99 Artist A4 25 sheets £22.99 Artist A3 25 sheets £39.99 Museum A4 25 sheets £25.99 Museum A3 25 sheets £48.99 Parchment A4 25 sheets £22.99 Parchment A3 25 sheets £39.99 Omega A4 25 sheets £24.99 Omega A3 25 sheets £46.99 Portrait A4 25 sheets £26.99 Portrait A3 25 sheets £53.99 Portrait White A4 25 sh £26.99 Portrait White A3 25 sh £49.99
Canon	
PP-201 Plus Glossy II 275gsm: 6x4 50 sheets £9.99 7x5 20 sheets £11.99 A4 20 sheets £11.99 A3 20 sheets £27.99 A3+ 20 sheets £36.99 PT-101 Pro Platinum 300gsm: 6x4 20 sheets £7.99 A4 20 sheets £16.99 A3 20 sheets £37.99 A3+ 10 sheets £24.99 SG-201 Semi-Gloss 260gsm: 6x4 50 sheets £9.99 A4 20 sheets £11.99 A3 20 sheets £27.99 A3+ 20 sheets £42.99 LU-101 Pro Lustre 260gsm: A4 50 sheets £14.99 A3 50 sheets £32.99 A3+ 50 sheets £49.99	Premium Gloss 255gsm: 6x4 40 sheets £9.99 7x5 30 sheets £9.99 A4 15 sheets £15 FREE A3 20 sheets £29.99 A3+ 20 sheets £24.99 Ultra Gloss 300gsm: 6x4 50 sheets £9.99 7x5 50 sheets £12.99 A4 15 sheets £11.99 Premium Semi-Gloss 251gsm: 6x4 50 sheets £8.99 A4 20 sheets £14.99 A3 20 sheets £29.99 A3+ 20 sheets £24.99 Archival Matte 192gsm: A4 50 sheets £14.99 A3 50 sheets £33.99 A3+ 50 sheets £44.99 Heavyweight Matte 167gsm: A4 50 sheets £11.99 A3 50 sheets £34.99 A3+ 50 sheets £44.99

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64GB	£27.99
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64GB	£35.99
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2000X (300MB/s)

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16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme 400X (60MB/s)

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32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro 633X (95MB/s)

16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

Compact Flash

Lexar Professional 800X (120MB/s)

8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra 333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme 800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro 1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional 1333X (200MB/s)

32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)

32GB	£21.99
64GB	£43.99

Delkin Professional 375X (56MB/s)

32GB	£16.99
64GB	£32.99

Sandisk Ultra 320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

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NPW126 for Fuji £12.99

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EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

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EN-EL15 for Nikon £24.99

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Li40B/42B for Olympus £9.99

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BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCM13 for Panasonic £19.99

DMW-BLB13 for Panasonic £27.99

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DMW-BLD10 for Panasonic £23.99

DMW-BLG10 for Panasonic £22.99

DMW-BMB9 for Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon £84.99

5DMkIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

Battery Chargers

Universal Chargers £19.99

Unipal ORIGINAL £24.99

Unipal PLUS £29.99

Unipal EXTRA £29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAA £8.99

Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargeables

AA GP Recyko 3+1 FREE £5.24

AAA GP Recyko 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloydtron 1300mAh (4) £3.99

AA Lloydtron 2700mAh (4) £6.99

AAA Lloydtron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame

Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD

ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim

Frame Multi-coated

Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim

Frame Multi-coated

UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim

Frame Multi-coated

Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet For 8 Filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

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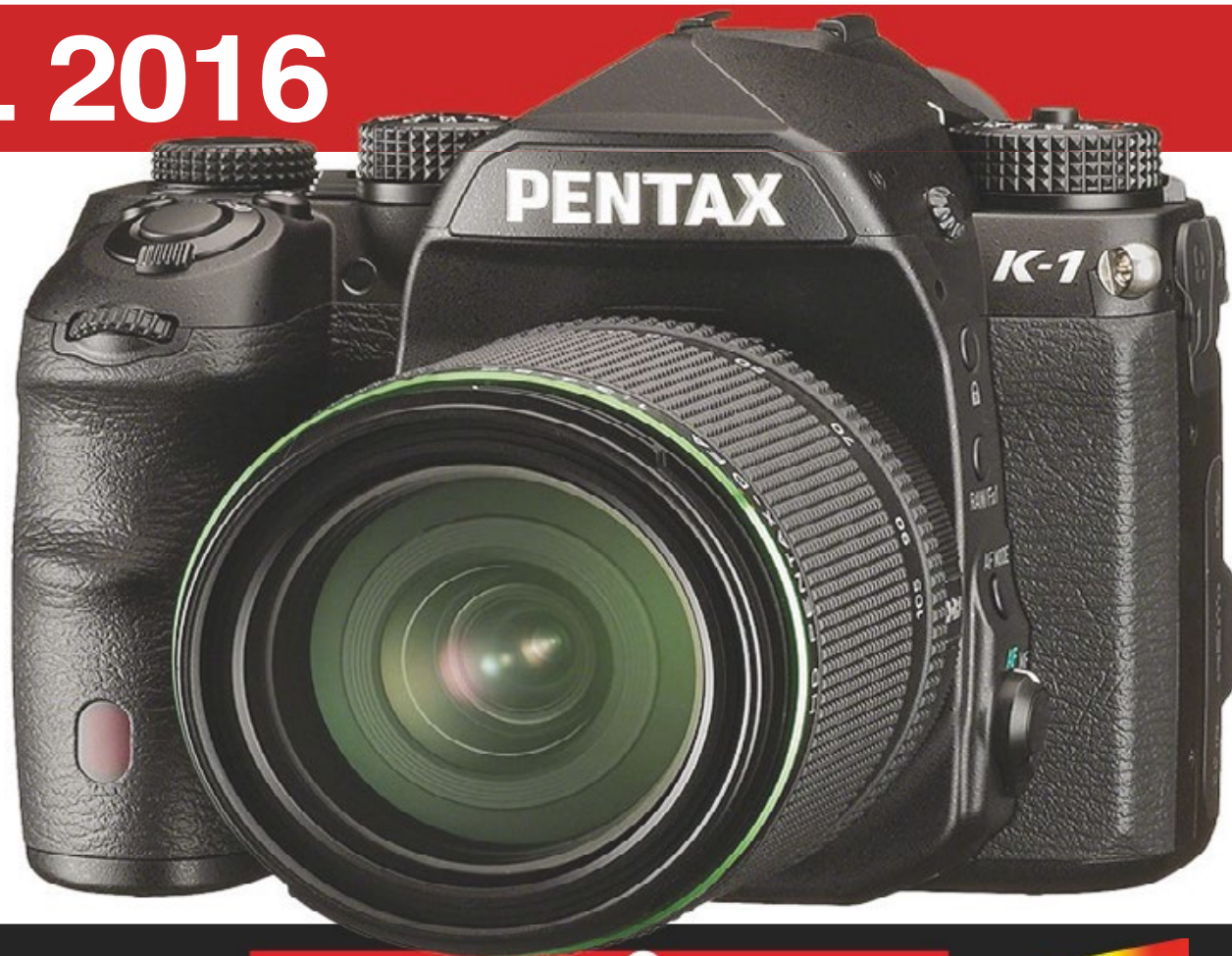
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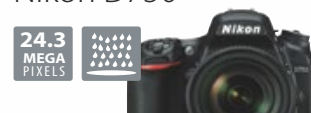
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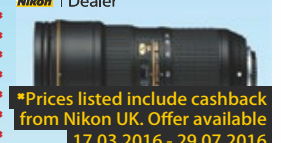
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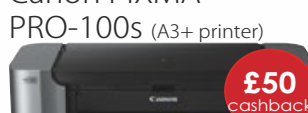


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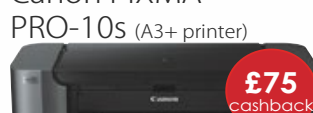
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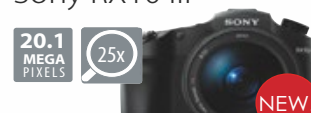
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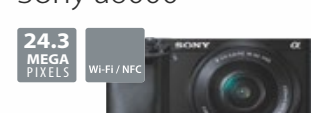
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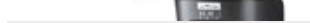
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Final Analysis

Roger Hicks considers...

'Abstraction #X, Wall Meets Floor', 2005, by Pavel Baňka

Many of us lack the courage of our convictions. We see

something that all but cries out to be photographed, and we don't take the picture because, well... um... we think, 'It's not really a photograph, is it?' Others among us have too high an opinion of our own talents.

We take a cursory glance at this picture and say, 'Oh, I could do that.' Then there are those who will dismiss it as 'muddy', secure in their conviction that a black & white picture must incorporate all, or almost all, of the tones that the paper is capable of recording, preferably including pure whites and pure blacks. It's not sharp, either. Visit www.pavelbanka.com or buy his forthcoming book, *Reflection*, when it comes out, and you'll see that quite a lot of his pictures aren't.

Anyway, yes, it is a photograph, and it's probably more difficult than it looks: no dirt on the floor, for a start. You could admittedly clone out a lot if there were, but would it occur to you to do so? And why does a black & white photograph have to have all or almost all of the tones that the paper is capable of recording? Do all photos have to be sharp?

This rapidly raises two more questions. First, why do some people dismiss stuff they don't like? They are not content merely to dislike it, or even to question the taste and indeed the sanity of those who do. Instead, they state flatly that it's 'not art'. This is hard to support. I can think of plenty of popular art that I really dislike and regard as an indication of appalling taste: almost all paintings of elephants, for example.



© PAVEL BAŇKA

'Why do some people dismiss stuff they don't like? They are not content merely to dislike it, or even to question the taste'

They're still art, though, just not art that I like.

Second, isn't it all down to connoisseurship? Thirty years ago, or even ten, I might have paid little or no attention to this picture, although I doubt I'd have said that it 'wasn't art'.

Today, though, there's something about it that fascinates me, and I'm not sure what it is. Somehow, it seems to me a very pure kind of photography – an interplay of light and dark, as well as form and line.

In fact, the question of connoisseurship can be further divided. I don't like all of Pavel Baňka's photography, but I have a feeling that this picture will act as a gateway. Sometimes, you just 'get it', as I did when I first saw this. After that, you can venture further into the photographer's oeuvre. For me, this is how we learn to appreciate photography, and is the main purpose of this column.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Thomas Hoepker**



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